

MACHINE KNITTING MONTHLY

October 1997
£1.95

THE **PASSAP** STORY

Jan Wright starts a
NEW SINGER SERIES

Debbie Kendall **looks at**
OVERLOCKERS

JO'S FAMILY FRIENDS
A Cocker Spaniel
joins the kennel

NEW SILVER
REED SERIES

HUGE LUCKY DIP

100 **FREE** TICKETS



9 770269 976033

Contents

Dear Readers,

This, sadly, is the last time I shall be writing the "Editor's letter", as time has flown by and I am retiring!

I have much to look forward to, since I will be moving with my husband to the cottage in France which we bought some years ago, but it will be a wrench to say goodbye to so many friends.

At least I get this opportunity to say "thank you" to you, personally. You have been the best bunch of readers any editor could wish for - loyal and understanding, generous and most forgiving if your magazine was late or we'd made some dreadful mistake. This editor's nightmares are full of malevolent punchcards given a life of their own, in which they flip over to the wrong side, land upside down on the page, or with the wrong pattern instructions entirely. Aaaargh!

Thank you also for your willing response to requests for help. Charity calls for knitters, knitwear or machines have always been answered quickly and generously and even individual pleas for a pattern or instruction book have usually brought several copies in the next post!

It has been such a pleasure to know you. I hope that the world of machine knitting, though much smaller now, will make up for that in quality and that knitters will continue to find pleasure, satisfaction and friendship in their craft.

I leave you with an issue in which new contributor, Jan Wright, discovers the Singer 9000 and designs a suit pattern for it; regular, Maggie Dyke, starts experimenting in black and white; Debbie Kendall gets out the overlocker; and Mary Dowse suggests gold for the millennium in her fashion predictions!

Au revoir

Sheila

Volume 12. No.7 October 1997

ISSN 0269-9761

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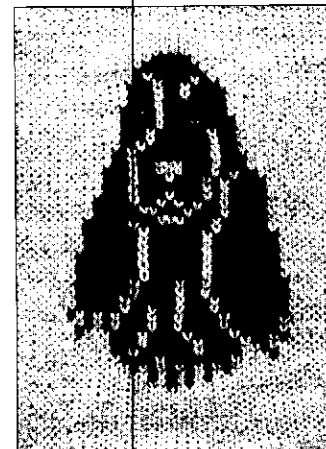


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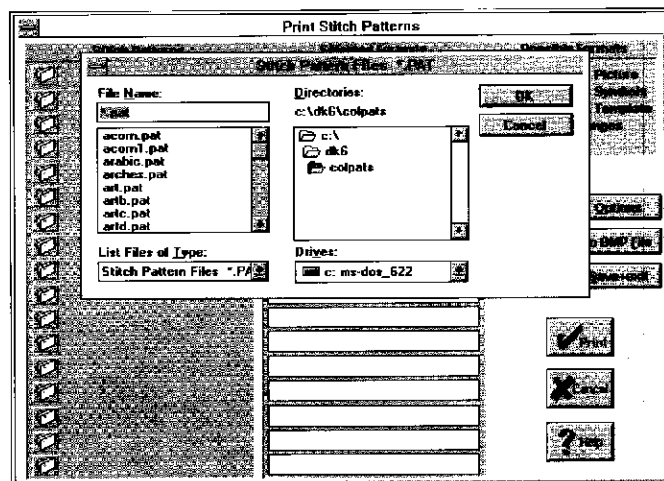
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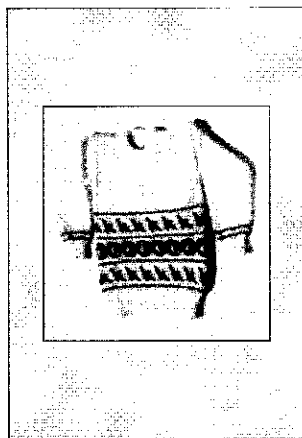
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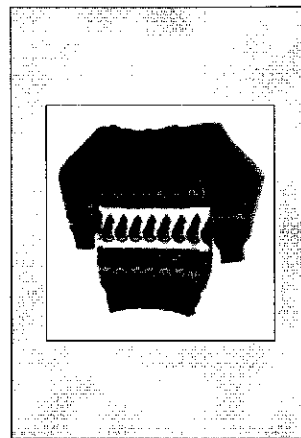


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You can write to Machine Knitting Monthly at the following address:

PO Box 1479, Maidenhead, Berkshire SL6 8YX
Tel: (01628) 783080 Fax: (01628) 633250

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Washington 98290
U.S.A.

News Line

REAL SHETLAND FROM SHETLAND

If that is what you are looking for then you will need to look for this sign. It may look like a monk with a wet fish, but this little old woman with her knitting on her knee, is the symbol which tells you that the **Shetland** jumper you have just purchased, really came from **Shetland**.

As **Shetland** has become a generic term for a hairy, tweedy wool, so every High Street shop sells a variation of "Shetland Knitwear" at a variety of prices. Most of this has never seen the **Shetland Islands**, let alone come from a **Shetland** sheep!



warmth and its light weight. After all, *Sir Edmund Hillary* wore **Shetland** underwear (in the days before thermolactyl) when he climbed Everest! **Shetland Knitters** are also known the world over for their skills and the speed at which they knit.

So, if you want to make sure that your new sweater is made of the real thing form the real place, look for the lady! For more information and a free brochure, please contact:-

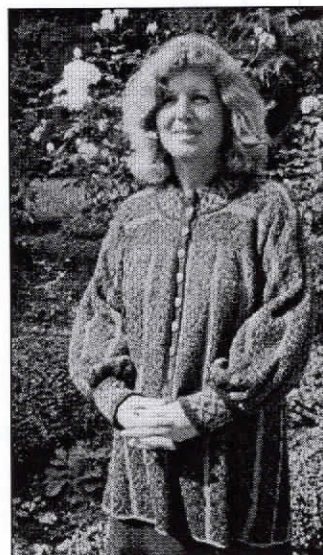
Shetland Knitwear Associates
31 King Herald Street
LERWICK
Shetland ZE1 0EQ

Shetland Wool is world renowned for its qualities of Or visit their web site:-
<http://www.zetnet.co.uk/ska>

NEW DESIGNS TO INSPIRE YOU

Anne Kent had been very busy indeed creating new designs to inspire you. We'd also like to pass on "get well" wishes to Anne, as she has been a little poorly lately.

She is certainly an active lady, teaching our favourite craft and always bringing out new ideas and designs. So, let's take a look at her **Roo Collection**, aptly called because the idea for the stitch designs was developed from a kangaroo. They are knitted in **Forsell's Superwash 4-Ply Wool** and a **Touch Of Silk**.



woven design in the bottom edge to the skirt and a plain collar. The price of this pattern is £2.50.

Roo Waistcoat is a basic waistcoat pattern with a choice of plain or Fair Isle back and either woven or Fair Isle fronts. The shaping to the lower edge of the fronts is achieved with the "cut and sew" method which is clearly described in the pattern. A knitted bias strip finishes off the edge to the garment and the pattern costs £2.00.

Another design from Anne is the **Reversible 3-Ply Jacket**. One side is knitted in Fair Isle and the other a combination of plain stocking stitch and stripes. Anne has knitted her garment in **Forsell's 3-ply Superwash Wool** and used a total of 660 gms. for the first size. It is side-ways knitted on a standard gauge, single bed machine and sizes range from 37 to 49 in bust. Pattern price £3.00.

SPECIAL OFFER

There is a special offer for our UK readers. You can buy all three **Roo** patterns for £5.00 - a saving of £1.50 with free postage. To order, please send your cheques made payable to *Anne Kent* to the following address:-

Anne Kent
23 Springfield
EAST GRINSTEAD
West Sussex RH19 2RT

The **Roo Jacket** is woven on a standard gauge single bed machine. It has an interesting neckband and the sleeves and yoke are knitted as one. The body of the jacket is side-ways woven. The pattern is written for bust sizes from 34 to 52 in (86.5 to 132 cm) and it is priced at just £2.00.

The **Roo Sweater & Skirt** are also both knitted side-ways, again using a standard gauge machine. A ribber is required for the cuffs and welts. The sweater has a Fair Isle panel up the centre which matches the



AUTUMN OFFER FROM YEOMAN YARNS

Start your family knitting with these two 'Tweed-Look' 3 and 4 ply yarns with a touch of wool

LEDBURY MARL Fine 4 ply   Low heat 500 gram cone 2000 m/cone
88% Acrylic • 10% Wool • 2% Viscose

(indicate number of cones of each colour in the relevant boxes)

1 ☐ 2 ☐ 3 ☐ 4 ☐ 6 ☐
Charcoal Denim Brown Red Green

DENBY DALE 3 ply 500 gram cone 2000 m/cone Machine or hand wash Warm (40° C) Warm rinse. Do not rub or hand wring. Dry flat.
78% Acrylic • 20% Wool • 2% Viscose

2 ☐ 3 ☐ 4 ☐ 5 ☐ 8 ☐
Heron Angelica Seagull Bobcat Storm

SPECIAL PRICE: £6.99 £6.35 £5.50 per cone

These yarns knit to any 3/4 ply pattern and you may choose any 5 cones (or more)
POSTAGE ABSOLUTELY FREE

THE PRICE YOU SEE IS THE PRICE YOU PAY!! OFFER ENDS 31 NOV 1997
Complete the voucher and take it to your local Yeoman stockist or phone with credit card or post for this special offer to:
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Name

Address

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Tel No:

Cheque/PO payable to YEOMAN YARNS LTD. Payment by Credit Card: ☐ MASTERCARD ☐ VISA

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Signature

Expiry Date

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FULL MAIL ORDER CATALOGUE £4.50

Machine Knitting

Monthly

SCOOP!

IT'S UNDER WRAPS!
IT'S BRAND NEW!

**So, shall we
open it up ?**

**Not yet - we
are going to
keep you in
suspense!**



To solve the mystery, make sure you have the next issue of *Machine Knitting Monthly* in which we will reveal what is so special about the new...

Freeline

SHOWTIME SPECIAL

This month's Freeline is a huge Lucky Dip for tickets to a variety of exhibitions - so pick out the one you fancy, send us a card and you could win tickets for two to the show of your choice!

M.K.M.
P.O.Box 1479
Maidenhead
Berks
SL6 8YX

to complete. Places need to be booked since "pot luck" could be risky - there's such a wide subject range and limited places.

Among the lecturers are Iris Bishop and Ann Durkan who will also be exhibiting in the Machine Knitting Village. Other names you'll find in this special section of the show are Brother (with a knitting machine clinic), Elaine Cater and Caroline Nelson, Forge Craft Creations, Angie Gibbons, In-Ex, Nina Miklin, Pippin Designs, Soft Byte, Texere Yarns, Woolley Soft Ware and Worth Fibres.

Patchwork is Kaffe Fassett's new passion and the subject of his latest book, to be published in September and presented with the quilts and Rowan patchwork products at the show.

Needless to say, if you love to shop, you'll find there will be plenty of products on sale for machine knitting and every kind of needlecraft and the excellent venues provide full catering facilities to make your day enjoyable in every way.

TIMES AND TICKETS

- ⌚ 10.00 am to 6.00 pm, daily
- £ Adults £9.00 - Senior Citizens/Students £7.00
- ➔ Children up to 16 - £4.00
- ➔ Advance bookings - £1.00 less per ticket
- ☎ Tickets and information - 01394 270707

LUCKY DIP CODES

Freeline Dublin
Freeline Harrogate

MANCHESTER

Hobbycrafts
7th - 9th November
G-Mex Centre,
Manchester

This show, organised by International Craft &

Which show?

MANCHESTER - DUBLIN

BIRMINGHAM - HARROGATE

It's hard to make that choice! Geography may help, but distance has proved to be no deterrent at all to the really determined knitter, so all we can do is outline the attractions and differences of the shows available and leave it up to you to make the final decision.

Special Offer Coupon

MACHINE KNITTING MONTHLY is delighted to offer readers £1.00 off the full, at the door, price of one adult, senior citizen/student or child ticket at the following show:-

The Harrogate Knitting & Stitching Show
International Exhibition Centre
Kings Road, Harrogate
20th - 23rd November 1997

This offer may not be used in conjunction with any other ticket offer and must be presented in person at the time of purchase. No photocopies will be accepted.

DUBLIN

6th - 9th November
Simmons Court, RDS,
Dublin

HARROGATE

20th - 23rd November
Main Halls, Harrogate

This show, with some local differences, is repeated at both venues, is organised by Creative Exhibitions Ltd and is a must if you are interested in the incredible diversity of needlecraft. Top professional artists and designers, using textiles and stitchcraft as their "canvas", display works of art as varied as a braid and a ceremonial chair.

If you're looking for inspiration, you couldn't find more under one roof and if you're looking for information, you need to book a place on the Learning Curve. This is a packed programme of lectures (groups of 50), seminars (demonstrations for groups of 16), workshops (hands-on demonstrations for groups of 16) and project classes where you begin a project under guidance and take it home

Hobby Fair Ltd, makes its debut in Manchester and specialises in every type of craft supply for the enthusiasts of hobbies as diverse as woodworking and decoupage, ceramics and stencilling.

There will also be opportunities to see crafts demonstrated and try them for yourself, so this is a show which the whole family will enjoy - no groans of "oh no... not knitting again!"

TIMES AND TICKETS

- ⌚ 9.30 am to 5.30 pm (5.00 pm Sunday)
- £ Adults £5.50 - Senior Citizens £4.50
- ➔ Children up to 16 - free if accompanied
- ➔ Advance bookings - £1.10 less per adult/SC ticket
- ☎ Tickets and information - 01425 272711

☑ **LUCKY DIP CODE**
Freeline Manchester

BIRMINGHAM **Crafts Alive for** **Christmas** **13th - 16th November** **National Exhibition** **Centre, Birmingham**

Organisers ICHF Ltd say that this is the largest craft event of the year so it's one to make a note of, for a family outing perhaps?

There will be something for all with demonstrations of crafts as old as wheel-making and as fascinating as shaping wooden toys with a treadle fret-saw.

The exhibitors at this show are up to 250 craftsmen and craftswomen displaying, demonstrating and selling their own work, so it is the perfect place to find some really special Christmas presents. Also, you can be fairly sure that the recipients haven't already "got one".

Machine knitters will be fascinated to see lace scarves being produced on Victorian circular knitting machines and their families may prefer the skills of something like glass blowing, but everyone will be entertained and quite possibly inspired by the quality of these British crafts on view.

TIMES AND TICKETS

- ⌚ 9.30 am to 5.30 pm (5.00 pm Sunday)

- £ Adults £6.00 - Senior Citizens £5.00
- ➔ Children under 16 - £1.00, or free if accompanied by parent
- ➔ Advance bookings - £1.10 less per adult/SC ticket
- ☎ Tickets and information - 01425 277988

☑ **LUCKY DIP CODE**
Freeline Birmingham

Choose your show and post your card right away!

Lucky Dip - 100 Free Tickets!

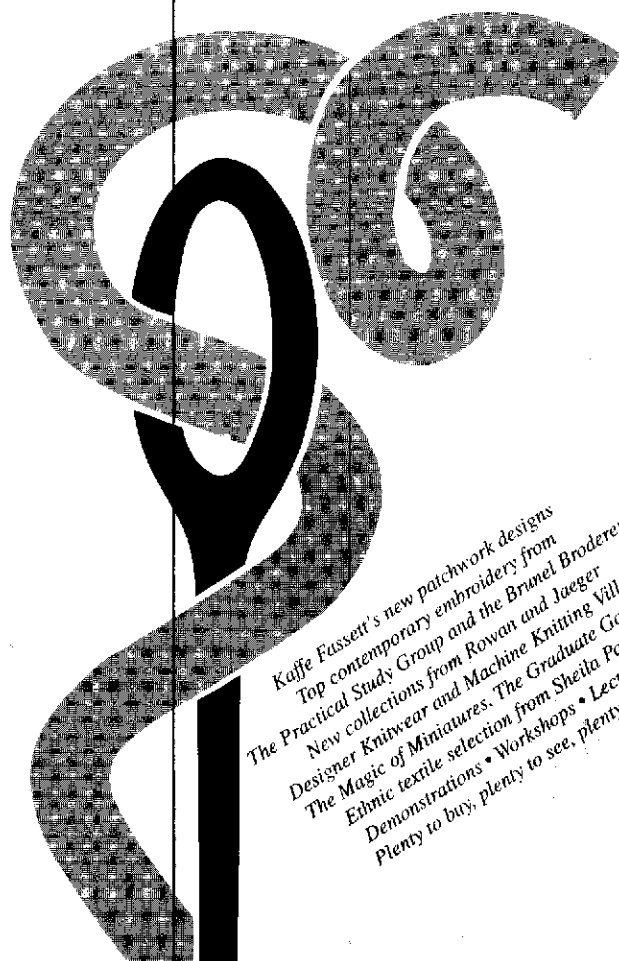
It's simple to get your name in our Lucky Dip and if it is picked in the draw, you could win a pair of tickets to the show of your choice!

The organisers of these great exhibitions have provided 100 **FREE TICKETS** for our readers to enjoy their shows, all you have to do is write your name and address on a postcard, or the back of a sealed envelope, mark it with the Lucky Dip Code given with the details of the show of your choice and post it to:-

FREELINE

(name the city required)

MKM, PO Box 1479, Maidenhead, Berkshire SL6 8YX



Kaffe Fassett's new patchwork designs
Top contemporary embroidery from
The Practical Study Group and the Brunel Broderers
New collections from Rowan and Jaeger
Designer Knitwear and Machine Knitting Village
The Magic of Miniatures. The Graduate Village
Ethnic textile selection from Sheila Paine
Demonstrations • Workshops • Lectures
Plenty to buy, plenty to see, plenty to do!

THE **KNITTING AND STITCHING** **SHOW**

The premier events for design in textiles and creative crafts. Hundreds of exhibitors. Top textile stars.

Alexandra Palace, London • 16th - 19th October

Simmons Court, RDS, Dublin • 6th - 9th November

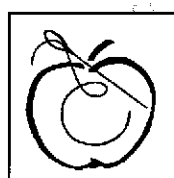
Main Halls, Harrogate • 20th - 23rd November

Advance ticket bookings and further information from (0)1394 270707. Group details (parties of 10 +) telephone (0)181 690 8888

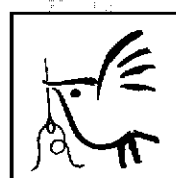
Freephone enquiries and ticket sales from Ireland on 1 800 626116



The Mall



The Learning Curve



The Textile Gallery

XMAS FUN

Maggie Andrews has produced a new copy of her book of fun items for Christmas, called **Xmas Fun**. Such Christmas items include a Teddy Bear, Mini Tree, Snowman, Christmas Cards, Wall Hangings and Tree Decorations. The patterns contain techniques that will help to improve your knitting all year round. The "fun" items are also suitable for Xmas Bazaars and Charity Raffles. There is an alphabet chart so you can personalise the items.



This book is available from all Bramwell stockists price £4.00, or direct from Maggie at £4.50 (including p&p). For Europe, add 50p and for the rest of the world, add £1.00. The aperture cards for the tiny motifs are also available from Maggie. Please send a SAE for an illustrated catalogue.

Maggie Andrews
79 Hookfield, Harlow
Essex CM18 6QQ

CARL IN AUSTRALIA

We have just received a copy of the newsletter of the New South Wales Machine Knitters' Association. In it we read that they thoroughly enjoyed the visit of **Carl Boyd**. Carl spent several days travelling miles throughout Australia, to visit as many clubs and venues as possible. He spent his time giving lectures and teaching at workshops.

I also read that he entertained them with his singing whilst

they were travelling. I have had first hand experience of hearing his singing when he was persuaded to sing at one of my knitting holidays in Jersey and I can endorse that he has a beautiful voice. (I'm afraid he will be embarrassed at reading this.) If you would like a copy of the Knitters Knots Newsletter, please write to:

Mrs P Ford, Secretary
23 Fullers Road
Glenhaven, NSW 2156
Australia

MACHINE KNITTING WINTER SHOW '98

Saturday 3rd January

**EXHIBITION : FASHION SHOWS
LECTURES : DEMONSTRATIONS**

A great day out for machine knitters

Organised by Anne Kent and Pauline Murphy

Venue John Ruskin College
Selsdon Park Road, Selsdon, S.Croydon

SPEAKERS

**ANGELA GORDON
MAGGIE ANDREWS
'JANYLLIS'**

For full details and **BOOKING FORM**
please send SAE to:

P Murphy, 51 West Hill, S.Croydon CR2 0SB

Entrance tickets are available on the day at £4
but lectures may be fully booked in advance.

No children under 12 years admitted.

Tea, coffee, cakes, sandwiches and
cold drinks are available.

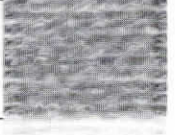
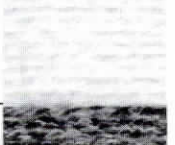
SHADES OF '98

King Cole have updated their range of hand knitting yarns for 1998 by adding some colours and discontinuing others. There are too many changes to mention so I suggest that you write to their "mail order department" for shade cards.

St John's Wools
PO Box 66
Limefield Mills
Wood Street
Bingley BD16 2BH
Tel: 01274 510566

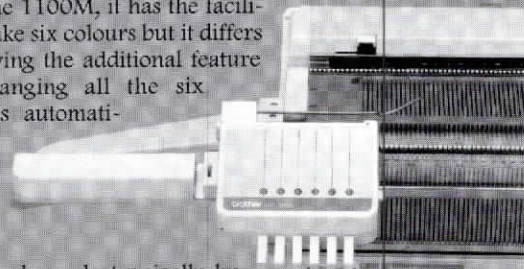


HAND KNITTING YARN DIRECTORY

20 Sahara	
96 Blue Denim	
146 Ivory	

KRC 1000E COLOUR CHANGER

This double bed colour changer is specifically for the Brother KH970 electronic knitting machine. Like the 1100M, it has the facility to take six colours but it differs by having the additional feature of changing all the six colours automatically.



This is done electronically by reading memo data that is displayed on screen.

Recommended price, £399.

FOR YOUR BROTHER

Two new products are available from Brother to inspire you to get those machines out from under your beds and start knitting again.

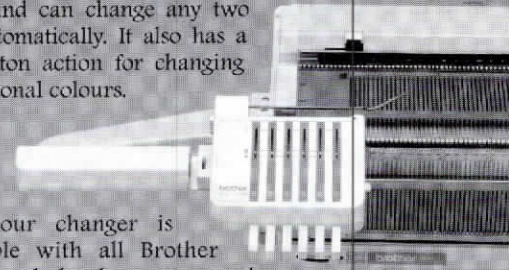
Brother knitting machine dealer or for further details, please contact:

Brother UK Ltd.
Shepley Street,
Audenshaw
Manchester M34 5JD
Tel: 0161 330 6531

Both colour changers are available from your local

KRC 1100M COLOUR CHANGER

This is a semi-automatic double bed colour changer that takes up to six colours and can change any two yarns automatically. It also has a push button action for changing the additional colours.



This colour changer is compatible with all Brother standard and chunky gauge punch-card and electronic machines. It is sold complete with a "six way" tension mast.

Recommended price is £299.

NEW
KRC1000E
COLOUR CHANGER FOR THIS MACHINE



When you pay this much for a knitting machine, it had better be good.
It is.

**INTEREST
FREE
CREDIT
AVAILABLE**
ON MACHINE AND COLOUR
CHANGER PURCHASED
TOGETHER*

KRC1000E COLOUR CHANGER

- Electronic double bed colour changer
- Takes 6 colours
- Changes all 6 colours automatically
- Reads from memory data on screen
- Specifically designed for KH-970 knitting machine

Actually, when you see what you get for your money, you'll find the KH-970 knitting machine is a bit of a bargain.

It has an ingenious, unique Garment Shaper. Simply type in the measurements of your garment and the computer tells you exactly how to knit it and warns you if you do something wrong.

With a choice of six colours, the KH-970 handles the tricky feat of separation quickly and easily.

You'll find all the information you need on the large, easy to read LCD screen.

Row counter, pattern counter and current

pattern position are all programmed into the detachable control panel. So you don't have to be near your machine to set it, you could even do it from the garden.

The built-in computer stores your sizes saving you time on programming and pattern-making. Once a pattern is stored, you can start another straight away.

And now there's also the KRC1000E colour changer, specifically designed for the KH-970. The KRC1000E is a fully automatic double bed colour changer, which changes up to 6 colours automatically.*

So with more than 600 built-in stitch patterns to choose from, including a variety of stunning new designs, it's a good job the KH-970 has all these time saving features.

brother
More than just features

For more information about the Brother KH-970 + KRC1000E colour changer fill in your details below.

Name

Address

Postcode Tel

Send the coupon to: Brother 02 (RM4.5)
The Empress Building, 380 Chester Road, Manchester, M16 9EA.

☐ Please tick if you do not wish to receive further information about Brother products.

*0% Interest Free Credit Offer subject to status. Written quotations available on request. Offer ends 31 December 1997. *KRC1100M is available for use on other Brother punchcards and electronics.

Brother U.K. Ltd., Audenshaw, Manchester M34 5JD.

Oh Brother

DESIGN VARIATIONS

Straight sleeve sweaters - 2

In this article, Diane takes two simple Fair Isle designs and explores various ways of using them.

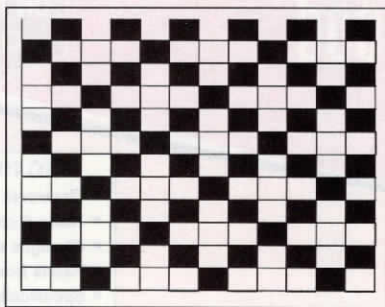
Diane Bennett

Straight sleeve sweaters provide an excellent "palette" for the designer to use stitch patterns creatively. Use a wide variety of designs and stitch patterns and the possible combinations are amazing! Many knitters would say that they are not designers - but use some simple ideas and it is amazing what anyone can achieve. Let's take two simple designs and both the straight sleeve and modified straight sleeve sweaters that I described in the last article and see what it is possible.

The two designs are both Fair Isle, because they are easy to see, but don't be afraid to use tuck, slip, lace, weaving - or any other pattern. Design A, which is shown in Figure 1, is a very simple all-over pattern just four stitches wide and four rows high; Fig. 1 shows three repeats of this in each direction. Although it can be used alone, this design is also ideal to combine with a larger pattern. Design B shown in Figure 2, is also a diamond pattern; twelve stitches by twelve rows. It is shown as an all-over pattern, but can also be used as a border by taking just one diamond from the design and then repeating this part of the pattern.

Unlike the other styles of sweater which I will be exploring later in this series, when designing a straight or modified straight sleeve sweater, it is not necessary to match the pattern at the underarm and this makes designing very simple.

Figure One



LARGER PATTERN

To use Design B, for example, the garment should ideally have complete repeats of the diamond. The pattern is 12 rows long, so any multiple of 12 rows plus one row to complete the diamond can be used for both body and sleeves (excluding the welt, of course). For example, if the sleeve should be 184 rows long, deduct three rows so that there are fifteen complete repeats of the pattern (180 rows) plus the one row to complete the diamond. The three rows omitted can be added to the welt so that the sleeve is the correct length.

SMALLER PATTERN

Design A is even simpler - this is only four rows long, so for complete repeats of this diamond the pattern should be a multiple of four rows plus one row. For a sleeve 184 rows long, simply add one row. This can be taken from the welt, but omitting this adjustment totally will not make a significant difference to the sleeve length.

Although it is very easy to use all-over patterns on this type of garment, there is a disadvantage. The patterns at the top of the sleeve and the armhole of the body run in different directions and this often produces an untidy effect, as shown in Figure 3.

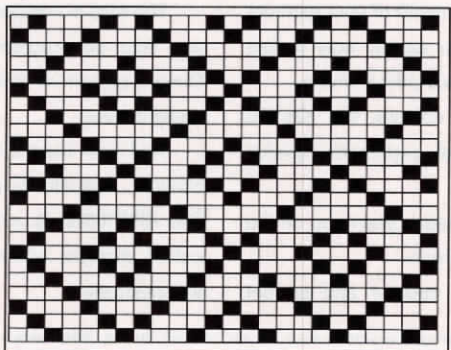
To avoid this, simply knit a plain panel at the top of the sleeve. This can be just stocking stitch or it can be knitted in rib. If the sleeve is knitted from the top down on the double bed, simply start with a ribbed band then change to the stitch pattern.

The plain section can be any depth for a drop sleeve sweater. When knitting the modified straight sleeve style, however, it looks best if the plain panel is the same width as the cast-off at the underarm, as shown in Figure 4.

BORDERS

If knitting a sweater which is mainly plain with a border pattern, this is most commonly

Figure Two



placed at the beginning of both the body and sleeve. With this style of sweater, however, it is very effective if used at the top of the sleeve. If the garment is a slash neck, place the border also at the neck of the body pieces as shown in Figure 4, but for a round or V neck place it at the bottom of the front and back.

The border pattern combines one repeat of the diamond, Design B, with a plain band above and below it. Into this plain band is knitted a two row stripe of the contrast colour - simple but effective.

COMBINING PATTERNS

Now, let's try combining both the border and the all-over pattern. Use the small all-over pattern, Design A for the main

part of the garment and combine this with the border. This is shown in Figure 5. Since this sweater has a round neck, the border pattern on the body is placed after the welt, fol-

lowed by the all-over diamond, while the sleeve is knitted with the all-over diamond pattern before the border.

Figure 6 shows the simple border used either side of the centre of the front. This could be knitted vertically on an electronic machine, or the garment turned sideways. I find that the straight sleeve style is also ideal for sideways knitting, since the shapes are simple. Both the border alone and also the border and all-over pattern could be used.

Take care when placing panels in this way. A panel of this type is usually placed so that it finishes in the centre of the shoulder seam. In Figure 6, this is the position of the panel on the modified drop sleeve style with the cast-off at the underarm.

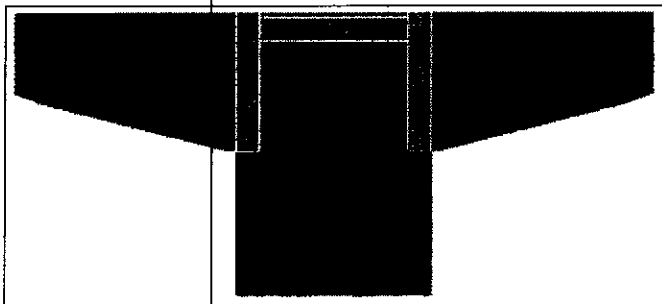


Figure Four

Imagine, however, if the straight sleeve had been used - placing the panels in the middle of the shoulder would move them too far outwards on the garment. If the straight sleeve style is used, then deduct about five centimetres (two inches) from the outside shoulder edge before dividing the seam to position the panel.

MOTIFS

It is, of course, also possible to use these sweaters for motifs. In fact, they are ideal since the simple shape often enhances a complex motif. As an example, Figure 7 shows a patchwork motif taken from my book for electronic owners "Motif Magic". Scatter this straight sleeve sweater with smaller motifs, use a very large design - there are many different possibilities.

Think of a sweater as a palette on which you place your designs. Don't just knit an all-over pattern - use designs creatively and plan the garment before you start to knit for maximum impact.

"Motif Magic" is just one of Diane's wide range of books for owners of all Japanese machine - see her advertisement for more details. The

book, costing £5.50 by post, covers the use of motifs on Brother electronic machines and can be ordered from Diane Bennett, 9 Huntley Grove, Nailsea, Bristol BS19 2UQ.

Figure Six

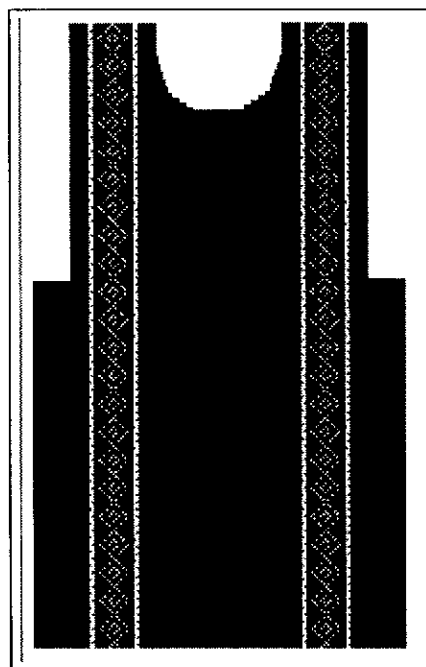


Figure Seven

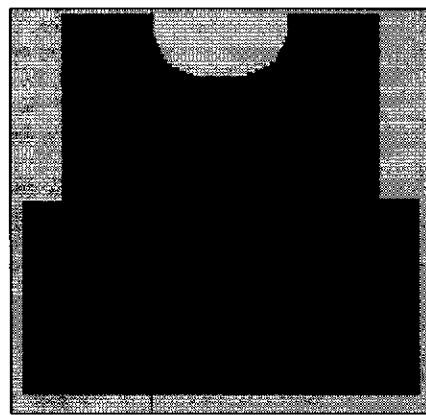
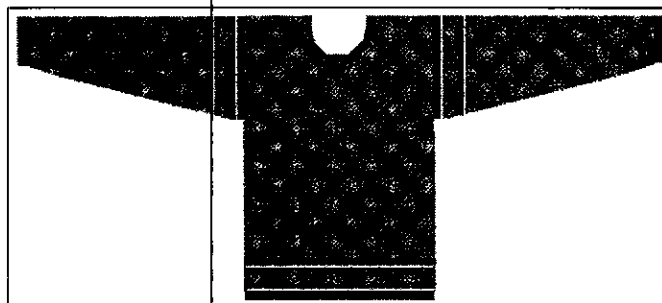


Figure Five



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Designed by

Mary Smith

FAIR ISLE AND STRIPE PATTERN
K 4 rows MC/B, 4 rows MC/C, 4 rows MC/D, 4 rows MC/E, 4 rows MC/F and 2 rows MC. * Using MT-1, K 1 row A and 1 row MC. Rep from * 4 times. K 1 row A. Using MT, K 2 rows MC. These 32 rows form patt.

BACK

With carriage at right and using MC, cast on 180 [200] sts at centre of machine in 1x1 rib. * K 5 tubular rows. Carriage is at right. Set machine for 1x1 rib knitting. Set RC at 000. Using MT-1/MT-1, K 16 rows. Transfer sts for st st *. Insert card and lock on first row. Set RC at 000. Using MT, K 2 rows. Release card and cont in Fair Isle and stripe patt. K 158 rows. RC shows 160. Place marker at each end. K 96 rows. RC shows 256. Using WY, K a few rows in st st and release from machine.

LEFT FRONT

With carriage at right and using MC, cast on 90 [100] sts at left and 13 sts at right of centre 0 in 1x1 rib. 103 [113] sts. Work as for Back from * to *. Cast on 29 sts at right by hand. 132 [142] sts. ** Insert card and lock on first row. Set RC at 000. Using MT, K 2 rows. Release card and cont in Fair Isle and stripe patt. K 126 rows. RC shows 128. Place marker at right edge.

SHAPE COLLAR EDGE

Inc 1 st at right edge on next and every foll 9th row until there are 136 [146] sts. K 4 rows. RC shows 160. Place marker at left edge. Cont to inc at right edge on every 9th row from previous inc until there are 147 [157] sts. K 1 row. RC shows 256. Lock card. Using nylon cord, K 86 sts at right by hand taking Ns down to NWP. Using WY, K a few rows in st st over rem 61 [71] sts and release from machine. With carriage at right, unravel nylon cord over 86 Ns bringing Ns back to WP. Release card. Cont in Fair Isle and stripe patt. K 32 rows. Using WY, K a few rows in st st and release from machine.

CROSS STITCH CARDIGAN 1

Punchcard design by Judy Dodson

PATTERN TESTING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge punchcard or electronic machines with a ribbon.

If you don't have a ribbon, work ribs in mock rib.

MATERIALS

Yarn: **Yarn Sport 4-ply** (Yarn Guide No. 11.)
1 x 500 g cone in Cream (MC)
1 x 500 g cone in Black (A)
1 x 500 g cone in Dark Coral (B)
1 x 500 g cone in Mustard (C)
1 x 500 g cone in Terracotta (D)
5 buttons

GARMENT WEIGHT

Finished garment in first size weighs 730 g.

The fibre content of this yarn is 100% Wool. For further information about this yarn, please write to the following address: Yarn Sport, 56 Churchill Way, Fleckby, Leicestershire LE12 8UD. Tel: 0116 240 4464.

PATTERN INFORMATION

For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 8.

MEASUREMENTS

To fit bust 87-97 [102-112] cm, 34-38 [40-44] in.
Actual size 118 [132] cm, 46 1/2 [52] in.
Length to shoulder 75 cm, 29 1/2 in.
Sleeve seam 43.5 cm, 17 1/8 in.

Instructions are written for the first size, larger size follows in brackets. If only one figure is given, it applies to both sizes.

TENSION

30 stitches and 36 rows to 10 cm, 4 in measured over Fair Isle and stripe pattern (tension dial setting approximately 8).

For perfect results, please check your tension carefully.

KNITTING NOTES

- We used knit side of knitting at right side of garment.
- Before knitting, prepare any punchcards or electronic sheets needed from the charts provided. Note that punchcard patterns as shown may have to be repeated until the card is a suitable length for knitting.
- Knit two colour Fair Isle rows with first colour given in back feeder 1/A to knit background and second colour given in front feeder 2/B to knit contrast pattern. If only one colour is given, use this colour to knit in stocking stitch.
- On Silver Reed electronic machines, place needle 1 cam between needles 12 and 13 at left or right of centre 0. Press button 1 (left light on) and button 2 (left light on for 580 and SK840 machines, right light on for earlier models).
- On Brother electronic machines, place pattern over centre 0.

RIGHT FRONT

With the carriage at the right and using MC, cast on 13 sts at left and 90 [100] sts at right of centre 0 in 1x1 rib. 103 [113] sts. Work as for Back from * to *. Then, using a length of MC, cast on 29 sts at left by hand. 132 [142] sts. Work as for Left Front

from ** to ** reversing shaping by reading left for right and right for left and making the buttonholes over Ns 5, 6 and 7 at left of centre 0 on row 8 of welt and over Ns 5, 6, 7, 22, 23 and 24 at left of centre 0 on rows 27, 59, 91 and 123 above welt.

SLEEVES

With carriage at right and using MC, cast on 77 sts in 1x1 rib. K 5 tubular rows. Carriage is at right. Set machine for 1x1 rib knitting. Set RC at 000. Using MT-3/MT-3, K 30 rows. Transfer sts for st st. Using WY, K a few rows and release from machine. Push 80 Ns at centre of machine to WP. With carriage at right and P side of st st facing, replace sts on to Ns inc evenly. Unravel WY. Insert card and lock on first row. Set RC at 000. Using MT and MC, K 2 rows. Release card and cont in Fair Isle and stripe patt. Shape sides by inc 1 st at each end on every 3rd row until there are 160 sts. K 6 rows. RC shows 128. Cast off.

JOIN SHOULDERS

Push 180 [200] Ns to WP. With K side of Back facing, replace sts on to Ns. With P side of Fronts facing, replace sts on to 61 [71] Ns at each edge. Unravel WY. Using MT+2 and MC, K 1 row. Cast off with a latch tool.

JOIN BACK OF COLLAR

Push 86 Ns to WP. With K side of first collar facing, replace sts on to Ns. With P side of second collar facing, replace sts on to same Ns making sure collar is not twisted. Using MT+2 and MC, K 1 row. Cast off with a latch tool.

PRESSING

With wrong side facing, block knitting by pinning out all pieces to measurements given. Press carefully following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry in shape before removing pins.

MAKING UP

Set in sleeves between markers. Join side and sleeve seams. Join back neck to edge of collar. Fold front 28 sts in and catch down up to marker. Cont catching down, keeping folded edge straight and sewing inc st one st over every 9 rows. Catch down second collar edge on the inside. Finish buttonholes and sew on buttons to correspond.

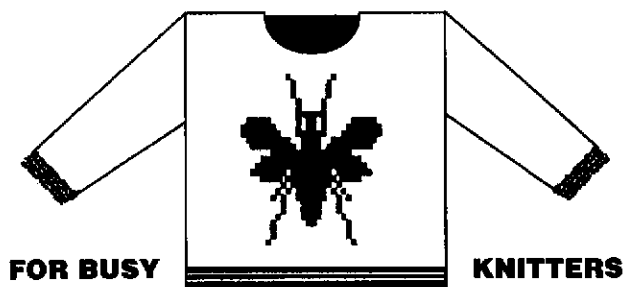


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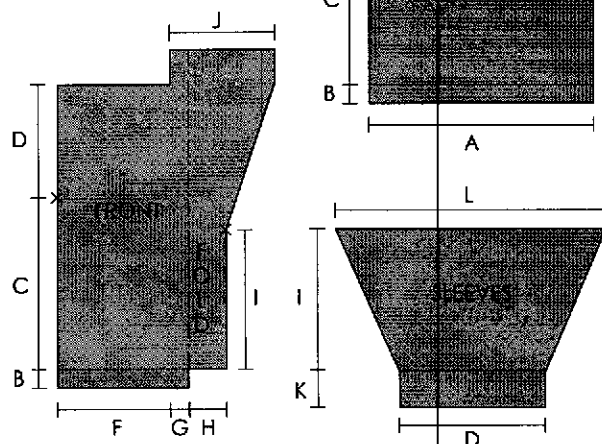


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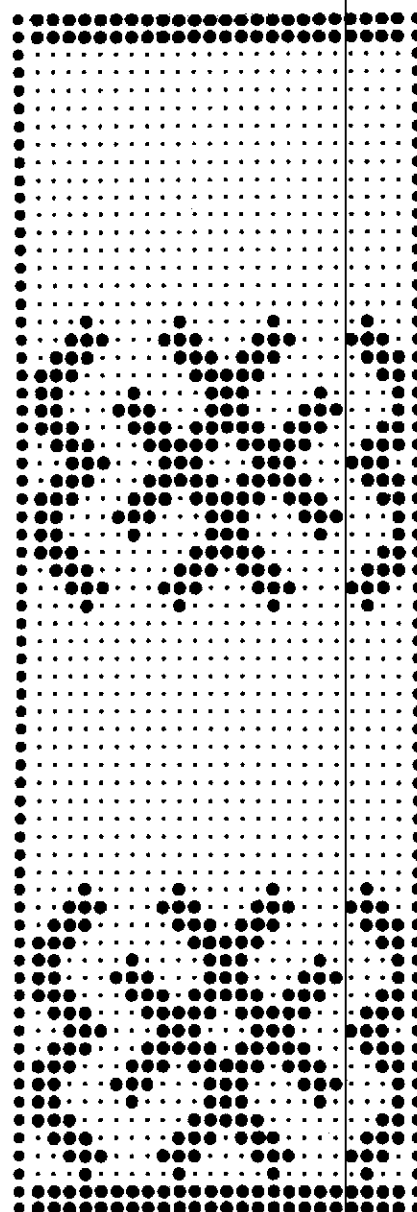
Mrs B Manwaring,
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Diagrams

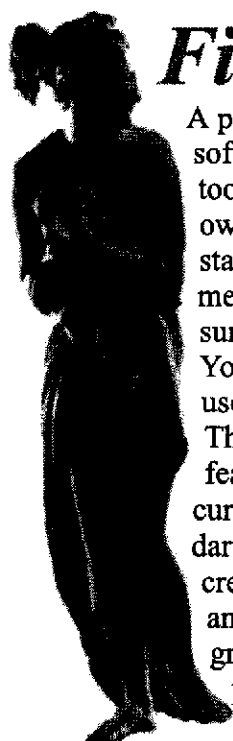
A = 60 [66.5] cm G = 4.5 cm
B = 4 cm H = 9.5 cm
C = 44.5 cm I = 35.5 cm
D = 26.5 cm J = 28.5 cm
E = 19 cm K = 8 cm
F = 30 [33] cm L = 53 cm



PUNCHCARD CHART
Punchcard design by Judy Dodson



As featured on BBC's "Computers Don't Bite"



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Software News

Those of you with computers will be interested in this . . .

DECO FOR DESIGNAKNIT

A new product is available for owners of DesignaKnit with either a Pfaff/Passap or Japanese electronic machine.

Heather Reed has gained the appropriate permission to produce all of the Passap/Pfaff Deco cards in .PAT format for DesignaKnit. It has taken a long time but at last (she says) the collection is available on five floppy disks for use by any IBM-compatible PC running DesignaKnit versions 5 or 6.

Deco For DesignaKnit has all the patterns from the Deco designs (1-330) and it is very easy for Passap/DesignaKnit owners to find the appropriate pattern, as they are numbered to match the corresponding Deco cards. The current disks do not contain the patterns that are already programmed into the E6000 console, though readers may be interested to know that Heather plans to produce a supplementary disk later this year.

All designs can be knitted on any electronic machine linked to the computer with DesignaKnit. For the Duo 80 with Deco, knitters can print out a template punch-card design which will automatically separate the colours for three and four colour Jacquard. It is suggested that on Japanese electronic machines, the designs are knitted in double bed Jacquard as single bed patterns will produce long floats on the reverse side of the fabric.

Disks may be purchased separately from Heather, priced £9.95, or at the special price of £44.99 for the complete set of five. Please include postage and packing with your order, 65p (UK), £3.50 (Overseas) for one disk, or £1.00 (UK), £5.00 (Overseas) for two or more disks.

**Heather Reed
The Lastings
39 The Roman Way
Glastonbury
Somerset BA6 8AB**

SOFTWARE UPDATE

Terry Mason tells us his programmes are updated as time goes by. He says that this does not mean that the programmes have become less useful but improvements are added as they arise.

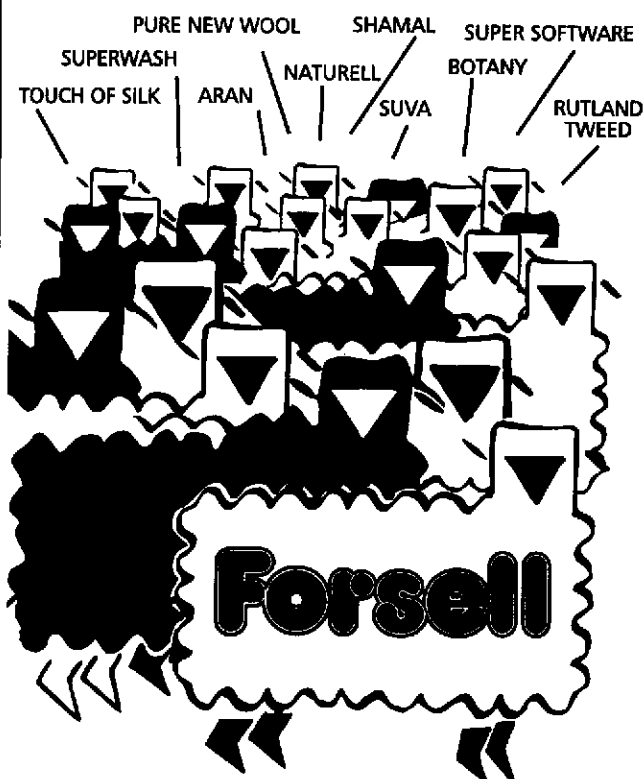
Perhaps the main change during the last year is that if one chooses a Standard Size one is told what the Full Length and Arm Length will be and the user can change them without having to go through the whole measuring sequence. As users will know, the computer keeps a check of your measurements to ensure that they can be knitted on your machine. So far this has applied to Standard and Chunky

machines but recently one knitter asked Terry about Fine Gauge machines.

"Your wish is my command and all of my disks now allow for this. If anyone who is using a Fine Gauge machine would like to have their Knitting Pattern Writer and Pattern Writer II disks to be updated, I will do this for the sum of £4.50 per disk if they send me their disks - this just covers the basic cost of doing so, plus the postage and packing."

**Terry Mason
15 Inishmoyne Green
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Passap - PAtent Schn

THE HISTORY

“Sophisticated knitting technology at a price you can afford”, is Passap’s claim and here is the success story of how the famous Duomatic range has evolved.

In the past, knitting was traditionally women’s work and men had the leisure - as they did not knit - to invent a machine to do the job. In 1589 the Rev. William Lee of Nottingham constructed the first circular frame, on which to knit socks, as he considered hand-knitting to be too time consuming.

Even then, progress was not unquestioned. The English Handknitting Association soon showed its anger by destroying most of Lee’s knitting frames, as its members feared the competition. Only a few frames were saved and then further perfected.

In 1857 the first sock knitting machine, for industrial use, was presented by Arthur Page. In 1863, Isaac W. Lamb, another churchman, took into consideration the family needs in the knitting field. In 1863, he constructed, in Rochester, U.S.A, his first hand-knitting machine for domestic use, but the response was small, unsurprisingly, considering the bulk, size and weight of his construction.

The Passap D - 1951



The first genuine hand-knitting machine made its debut in 1939 on the occasion of the Swiss National Exhibition. It had been constructed by Ernst Luchsinger, helped by an emigrant from Hungary.



The Passap M-201 - 1953

Who was Ernst Luchsinger? He and his brother Kaspar were in the cotton import and export business and had offices in Zurich and Amsterdam. He was an engineer and was fascinated by technology. Amongst other items, he also developed a knitting machine.

The response this first hand-knitting machine, exhibited in 1939, evoked, encouraged Ernst Luchsinger to start production. First in Uster near Zurich and, at a later stage, in the city of Zurich, the first units were

produced and assembled. In those days, all the main parts were made of wood. In about 1942, the production moved to the city of Dietikon near Zurich.

Right from the beginning, Ernst Luchsinger sold his hand-knitting machines under the brand name of PASSAP which is an abbreviation of PAtent Schnell Strick AParat. Roughly translated, it means something like “patented quick knitting apparatus”. Its official designation was PASSAP St A. 120. It was a single bed knitting machine

and, instead of latch needles, it had so-called pulling needles looking like simple hooks and a wooden comb, with the same number of needle pins, looking like ordinary nails. The needle pitch was five millimetres. To form the stitches, the knitting had to be pulled over the needle pins manually.

The knitting technique then commonly used was garter stitch and patterns were made by using crochet hooks. Although the use of this knitting machine involved a fair amount of hand work, results were achieved five to eight times faster than by pure hand-knitting.

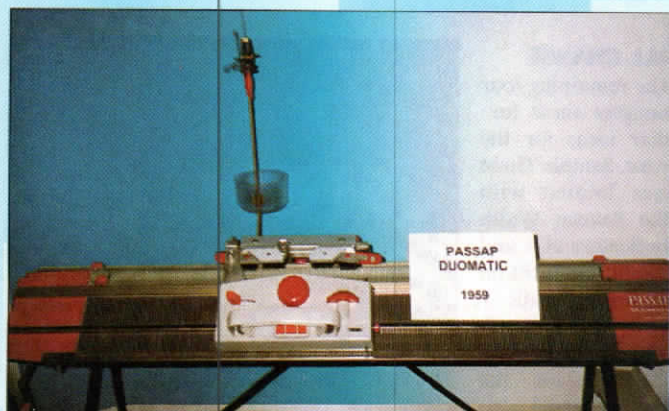
Of the PASSAP St A. 120 model, 30 units were sold in 1939, 289 in 1940 and 298 in 1941, exclusively in Switzerland. In total 22,000 units were sold and, starting from 1946, sales also took off in neighbouring countries. The PASSAP export division was then founded to supply machines to agents abroad, which were then mainly in Luxembourg, Belgium, Germany and France. Until 1954 a total of approximately 55,000 knitting machines were sold. They were practically all made of wood and only later had combs made of zinc-plated steel.

A real breakthrough was the introduction in 1954 of the first knitting machine with latch needles, the PASSAP M 201. This revolutionary machine with a knitting body made of steel, had a row of 201 needles. On this machine the complete stitch was formed fully automatically and, on top of



The Passap STA 120 - 1939

ell Strick AParat



The Passap Duomatic - 1959

that, the patented PASSAP pressure foot system was also introduced. In 1955, a ribbing attachment for the M 201 was added and was then available as an optional accessory.

Of the PASSAP M 201 model a total of approximately 200,000 units were produced and sold, of which approximately 25,000 units were assembled in France and in South Africa.

The success PASSAP had in many markets, did not remain unnoticed and the first competitive products appeared between 1954 and 1960. The first double

The year 1959 saw the introduction of the Duomatic line of double face knitting machines with firmly connected knitting beds. Some of our employees can still remember this period, when extra people were hired in order to produce and assemble these knitting machines in additional night shifts.

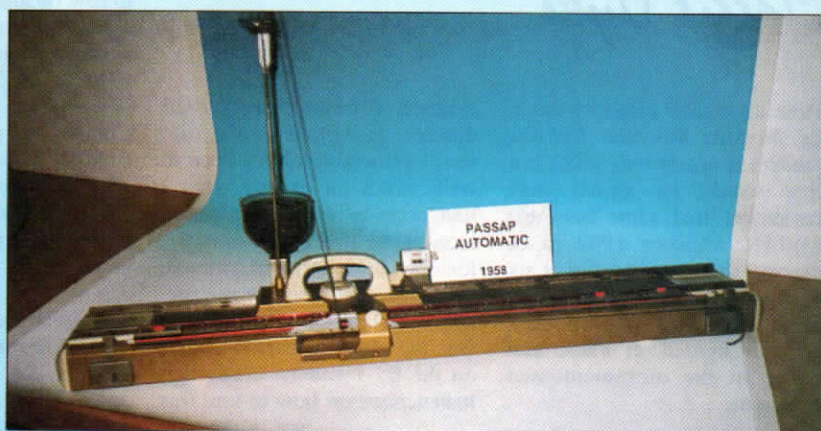
Duomatic line have found their users all over the world. Due to continuous improvements and new accessories the Duomatic has kept its place in the market, side by side with the ELEC-TRONIC 6000.

The development of the ELEC-TRONIC 6000 was the greatest and most costly challenge in all of the 60 years of PASSAP history. Its development posed not only a formidable challenge to MADAG's engineers, it also was a giant leap into new technologies.

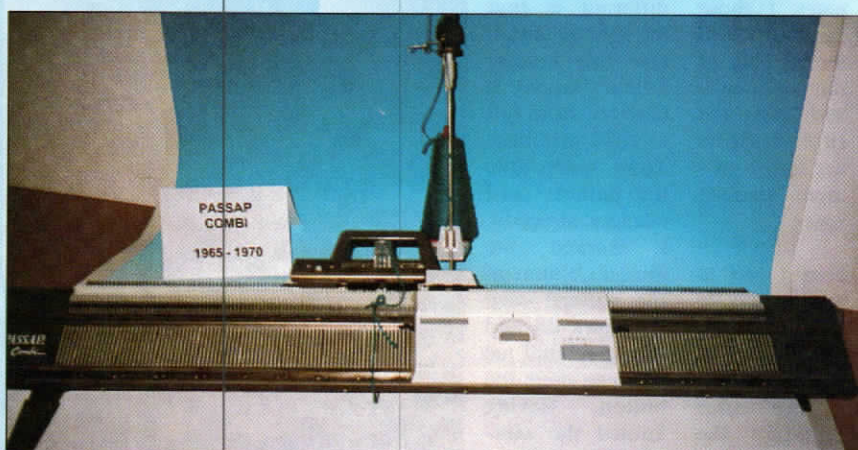
once more resulted in a situation where demand far exceeded supply for more than a year, despite continual production capacity increases, but as so many knitters know, the E6000 was well worth waiting for!

For further information about Passap knitting machines, accessories and patterns, please contact:

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The Passap Automatic - 1958



The Passap Combi - 1965-1970

bed knitting machines were introduced to the market, when in 1958 PASSAP started production of the PASSAP Automatic. It was a single bed machine which had an automatic yarn guide. Its needle distance was four millimetres. This model was produced until 1968 and approximately 100,000 units were sold. For the first time, synthetic material was used for the production of certain parts.

Like hardly any other product, the Duomatic was continuously improved. Production methods were perfected in many ways to make them more efficient and to keep up with the competition.

The Duomatic is a high quality product and its many accessories, conceived as a modular system, explain the extraordinary durability of the design. Since 1960, a total of well over 1,000,000 units of the

Finally the obstacles were overcome and the result was the state-of-the-art electronic knitting machine in its time.

From day one after the launch, MADAG was inundated with orders which

The Passap E6000



Silver Special

BLACK AND WHITE

For the new season, Maggie sees things in black and white and sets out to explore some of the possibilities of just one bold Fair Isle design in her new series.

Maggie Dyke

Time for a new project I think. Ex *Modern Machine Knitting* readers (I nearly said "old", but that would be ageist) may remember that some time ago (April to October 1994 to be precise) there was a series of six garments all knitted using the same electronic pattern card and all knitted in black and white in the aforementioned magazine.

I had such a lovely time working on them, that I thought I'd do some more. We've used a new card this time, but the same principle as before, which was to see just how many pattern variations we could make with one original card.

All of the samples and the garment have been knitted in Bramwell's lovely four-ply acrylic yarn in Warm White and Black. It knits up so beautifully that I can just concentrate on playing about with the pattern card - there's no need to worry about dropped stitches or knots or anything else unpleasant.

For the new season, Maggie sees things in black and white and sets out to explore some of the possibilities of just one bold Fair Isle design in her new series.

I started off by knitting about 20 different variations of the pattern - remembering for once to write notes on exactly what I had done to make each piece, then chose two of the samples for the first garment. Sample One shows the whole of the pattern card knitted using Button 5 (R), the chevron repeat option on the EC 1 Pattern Controller. Instructions on how to knit this

are in the garment pattern notes. I chose Sample Two for the yoke of the sweater - and again the instructions are in the garment pattern notes.

Next I had to decide how to combine the two pieces. Just changing the pattern after knitting the full repeat of the original card looked a bit messy, so I needed to do something to combine the two. First of all I tried knitting

two rows of stocking stitch between the two patterns, but that came out looking more like a mistake than anything else, so I knitted a stocking stitch hem instead which I thought was much more satisfactory.

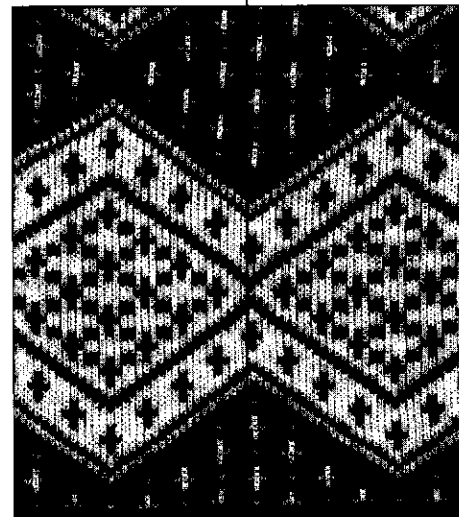
ALL CHANGE

The remaining four samples show further ideas for the yoke. Sample Three was knitted with the Pattern Width Indicators at 1 and 22, Button 5 (R) on and the Needle 1 Cam set at centre 0. The Instruction Column on the pattern card was marked to knit the pattern automatically from row 28 to row 69 and back again, without me needing to use the Change of Direction Button. To do this, mark Column 1 on row 28 and Column 2 on row 69 and that's all there is to it. The Change of Direction Button will change automatically on the marked rows.

The settings on the machine for

Sample Four are exactly the same as those for Sample Three. The only thing that is different is that the light on Button One (the Reverse Colour button) is changed from left to right and back again each time the pattern card changes direction. I marked the Buzzer Column on the pattern card (on rows 28 and 69) to remind me when to press the button. Having knitted the sample, I then thought that the change-over point looked like a mistake, so I popped some more hems in on Samples Five and Six.

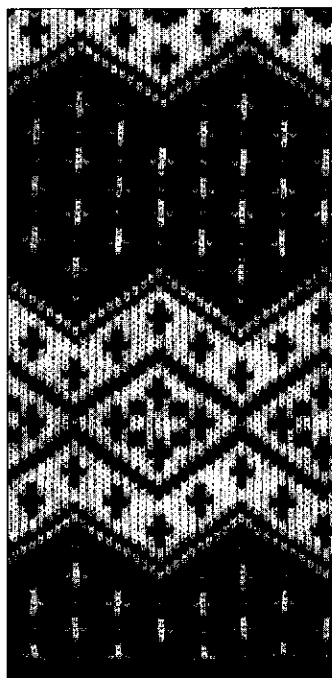
When the buzzer sounded, knitting Sample Five, I set the machine to stocking stitch and knitted eight rows in Warm White. I



FAIR ISLE THREE

picked up the first row of stocking stitch and put it on the needles directly above to make the hem. I set the machine back to Fair Isle (remembering to set the right-hand light on Button One) and knitted until the next buzzer sounded. The second hem is in Black and was knitted

FAIR ISLE TWO



FAIR ISLE ONE





FAIR ISLE FOUR

in exactly the same way as the first. I think the whole thing looks much tidier with the hems separating the changes of pattern.

I didn't use Button One for Sample Six, so the colours aren't reversed anywhere, but I did try out some Fair Isle hems. When the buzzer sounded to indicate the change of direction on the pattern card, I locked the card by pressing the Inspection Button so the light was on.

STOCKING STITCH MARKS THE SPOT

Next, I changed the machine setting to stocking stitch and then knitted two rows of Warm White. Fair Isle hems can be a little difficult to pick up as the floats can prevent you from clearly seeing the row you're trying to pick up. I set the machine back to Fair Isle and knitted eight rows with the card still locked on the same row.

Next I picked up the first stocking stitch row to make the hem, pressed the Instruction Button again so the light was out and the card continued to move through the EC 1 Pattern Controller every row. I carried on until the next buzzer sounded and repeated the hem - lock the card, knit two rows in stocking stitch, knit eight rows Fair Isle, pick up the hem and continue in Fair Isle until the next buzzer.

THE CREST OF A WAVE

The most important point to remember when you're incorporating hems in a piece of knitting, whether they are Fair Isle or stocking stitch, is to finish them off properly. When a piece of knitting comes off the machine, it always needs pulling lengthways to close the stitches up, because they've been stretched sideways slightly while they were on the machine. However, even if you do that, the stitches in the hems are still spread out sideways and looking all wavy, because they have nothing to pull against. To close them up, you need to put something through the hem - carefully if the hem is Fair Isle so you don't snag the floats - and pull against whatever you've

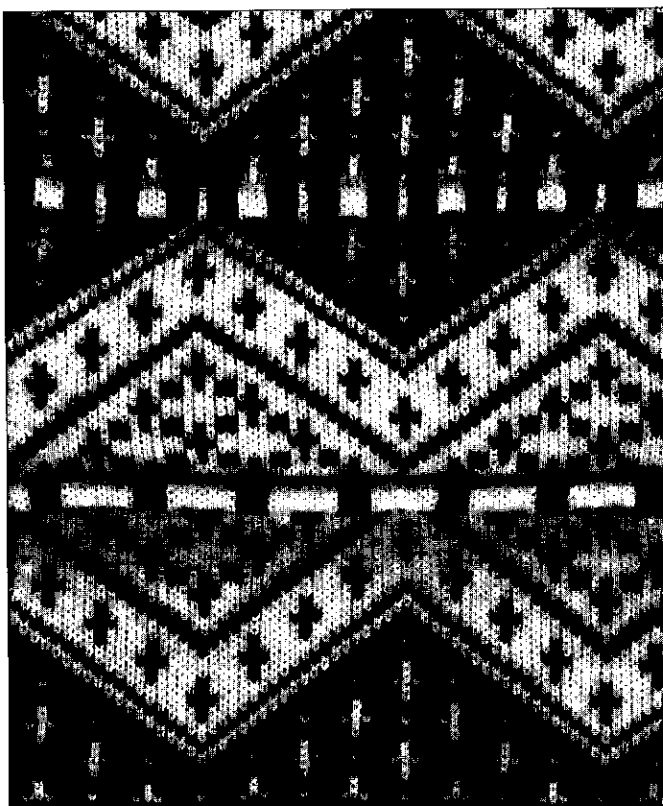
used. I usually use my latch tool, or a thin paint brush. The hem will gather up slightly when you do this, but will ease out to the correct size again when you pin out and steam the piece.

WOBBLY WIRES & RIPPLING RIBS

Whilst we're on the subject I'll just mention that I have seen some ribs on finished garments recently which haven't been treated properly and consequently the bottom of the rib is wavy. After knitting the garment piece, take the wire out of the ribber cast-on comb and thread that through the loops of the three circular cast-on rows.

Holding the wire firmly, pull a few stitches at a time against the wire so as not to bend it - there's nothing worse than a wobbly wire when you are trying to put it back in the cast-on comb! Steam the rib lightly with all the stitches pulled together closely. Allow it to dry properly before pinning out and steaming the

FAIR ISLE SIX



FAIR ISLE FIVE

main part of the garment and that will ensure you have a beautifully finished rib.

Well, that's my rant over with for this month. It's just that I can never understand why people spend time and money making a lovely piece of knitting and then don't bother to finish it off properly!

We'll continue working with the same pattern card next month - do join me then to see the results.

Designed by

YOKED FAIR ISLE

2

Maggie Dyke

FAIR ISLE PATTERN 1

Set pattern width indicators at 1 and 60. Place needle 1 cam at 98 left of centre 0. Point cam at width of knit. Press button 1 (left light on), button 2 (left light on) and button 5 (right light on). Mark card to knit rows 1 to 130.

BACK

With carriage at left and using MC, cast on 168 [176, 184, 192] sts at centre of machine in 1x1 rib. Insert card and set to first row for Fair Isle patt 1. * K 3 circular rows. Carriage is at left. Set machine for 1x1 rib knitting. Set RC at 000. Using MT-4/MT-4, K 27 rows. Transfer sts for st st. Using MT, K 1 row *. Set RC at 000. Release card and cont in Fair Isle patt 1 with C in feeder 1 and MC in feeder 2. K 144 rows.

SHAPE ARMHOLES

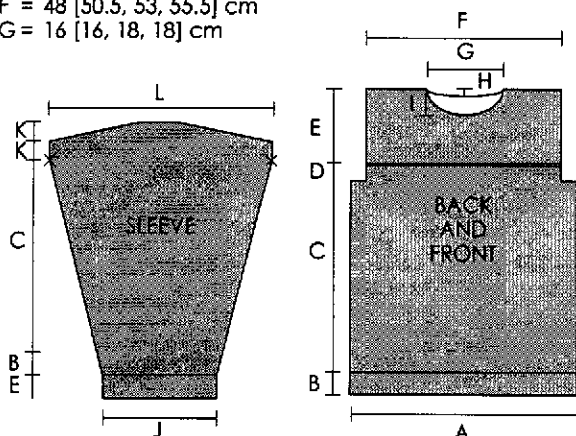
Cast off 12 sts at beg of next 2 rows. 144 [152, 160, 168] sts. K 4 rows. RC shows 150. Set card to 28th row for Fair Isle patt 2. Cont in st st. Using MT-1 and MC, K 8 rows. Make a hem by placing loops of first row worked in MC on to corresponding Ns. Using MT, K 1 row. Release card and cont in Fair Isle patt 2 with C in feeder 1 and MC in feeder 2. Set RC at 000 **. K 82 [84, 86, 88] rows.

Diagrams

Electronic Chart is shown in full on page 23

A = 56 [58.5, 61, 63.5] cm
B = 5 cm
C = 36 cm
D = 1.5 cm
E = 22.5 [23, 23.5, 24] cm
F = 48 [50.5, 53, 55.5] cm
G = 16 [16, 18, 18] cm

H = 2 cm
I = 10 cm
J = 24 [25, 26, 27] cm
K = 4 cm
L = 48 [49, 50, 51] cm



PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for Silver Reed SK840 standard gauge electronic machines with a ribber.

If you don't have a ribber, work ribs in mock rib.

MATERIALS

Bramwell Fine 4-ply. (Yarn Guide No.11.)
1 x 500 g cone in Black (MC).
1 x 500 g cone in Warm White (C).
Fair shoulder pads.

GARMENT WEIGHT

Finished garment in first size weighs 425 g.

The fibre content of this yarn is 100% Acrylic. For further information about this yarn, please write to the following address: F W Bramwell & Co, Unit 8b, Simonstone Business Park, Blackburn Road, Simonstone, Burnley, Lancashire BB12 7NQ. Tel: 01282 779811.

PATTERN INFORMATION

For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

MEASUREMENTS

To fit bust 87 [92, 97, 102] cm, 34 [36, 38, 40] in.
Actual size 110 [116, 121, 126] cm, 43½ [46, 48, 50] in.
Length to shoulder 65 [65.5, 66, 66.5] cm, 25½ [26, 26, 26½] in.
Sleeve seam 46 cm, 18½ in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

30 stitches and 40 rows to 10 cm, 4 in measured over Fair Isle pattern (tension dial setting approximately 6).

For perfect results, please check your tension carefully.

KNITTING NOTES

a) We used knit side of knitting as right side of garment.
b) Before knitting, prepare electronic sheet from the chart provided.

c) We used a Silver Reed card for this pattern and reproduce it courtesy of Silver Reed. For further information about Silver Reed cards and machines, please write to Silver Knitting Machines, Unit 1, 10 Wandle Way, Willow Lane Trading Estate, Mitcham, Surrey CR4 4TE.
d) When shaping in HP, always take yarn round first inside N in HP to prevent a hole forming.

SHAPE NECK

Note patt row on card. Using a length of C, cast off centre 36 [36, 42, 42] sts. Using nylon cord, K 54 [58, 59, 63] sts at left by hand, taking Ns down to NWP. Cont on rem sts for first side. K 1 row. Cast off 2 sts at beg of next and foll 2 alt rows.

FAIR ISLE PATTERN 2

Set pattern width indicators at 1 and 12. Place needle 1 cam at centre 0. Point cam at width of knitting. Press button 1 (left light on), button 2 (left light on) and button 5 (right light on). Mark card to knit rows 28 to 69, then back to 28 (mark column 1 on row 28 and column 2 on row 69 in the Instruction Column to make card knit up and down automatically).

48 [52, 53, 57] sts. K 2 rows. Using WY, K a few rows in st st and release from machine. Set card on number previously noted. With carriage at left, unravel nylon cord over rem Ns, bringing Ns back to WP. Release card and cont in Fair Isle patt. Finish to correspond with first side, reversing shaping.

FRONT

Work as for back to **. K 50 [52, 54, 56] rows. 40 rows less have been worked to shoulder than on back.

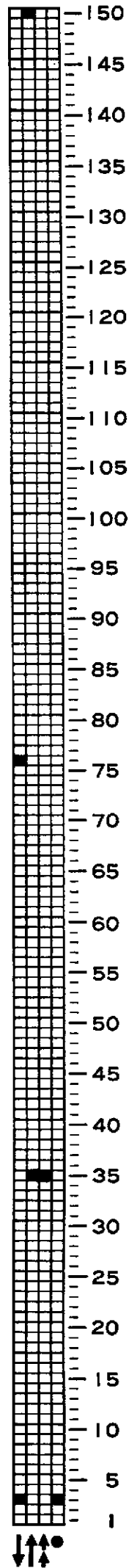
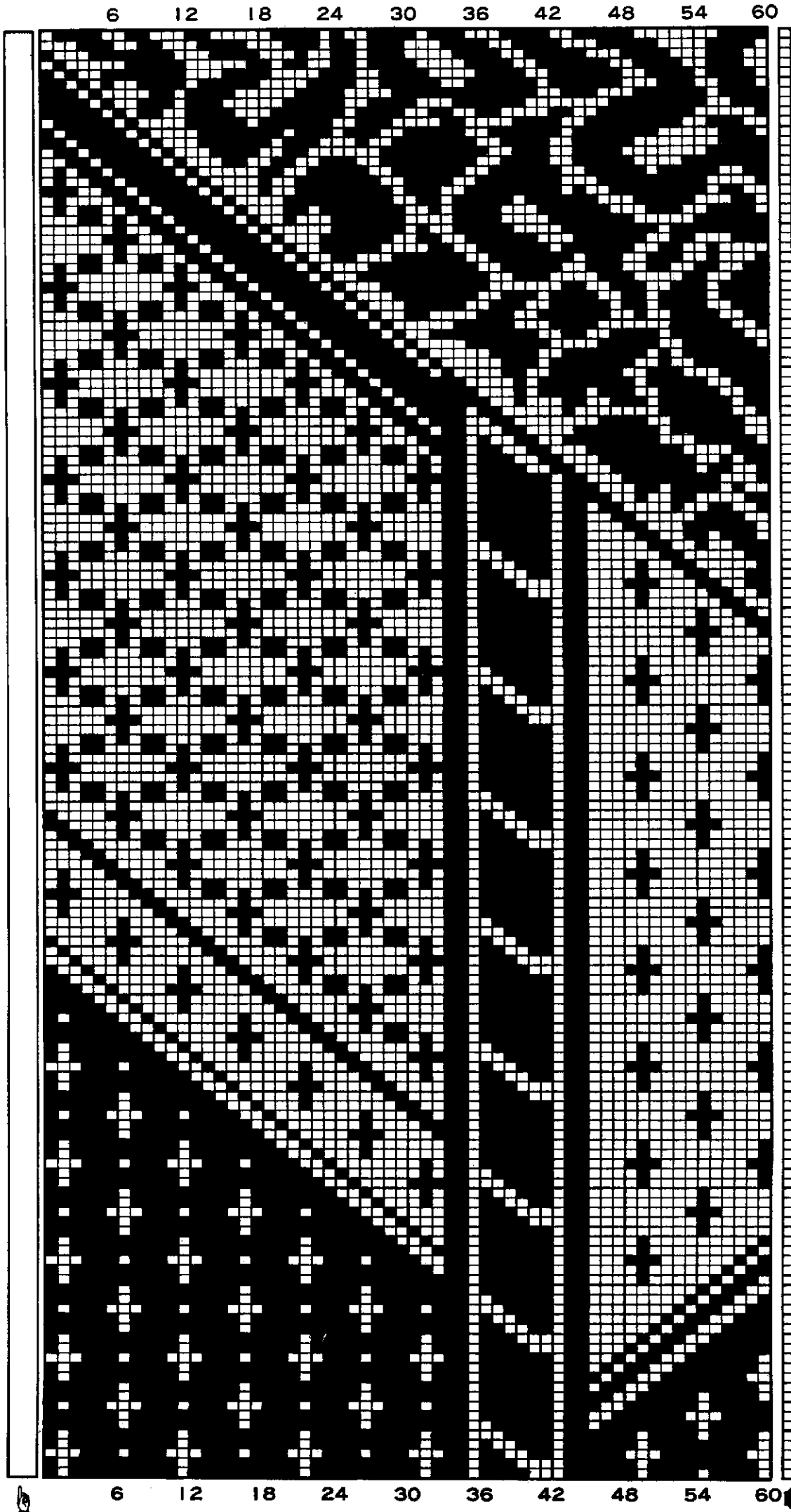
SHAPE NECK

Note patt row on card. Using a length of C, cast off centre 16 [16, 22, 22] sts. Using nylon cord, K 64 [68, 69, 73] sts at left by hand, taking Ns down to NWP. Cont on rem sts for first side. K 1 row. Cast off 2 sts at beg of next and foll 5 alt rows. K 1 row. Dec 1 st at beg of next and every foll alt row until 48 [52, 53, 57] sts rem. K 20 rows. Using WY, K a few rows in st st and release from machine. Set card on number previously noted. With carriage at left, unravel nylon cord over rem Ns, bringing Ns back to WP. Release card and cont in Fair Isle patt. Finish to correspond with first side, reversing shaping.

SLEEVES

With carriage at left and using MC, cast on 72 [76, 78, 82] sts at centre of machine in 1x1 rib. Insert card and set to 28th row for Fair Isle patt 2. Work as for Back from * to *. Set RC at 000. Release card and cont in Fair Isle patt 2 with C in feeder 1 and MC in feeder 2. Shape sides by inc 1 st at each end on every alt row until there are 86 [90, 92, 96] sts, then on every foll 3rd row until there are 90 [94, 96,





100] sts, then on every foll 5th row until there are 144 [148, 150, 154] sts. K 9 rows. RC shows 164. Place marker at each end. K 16 rows.

SHAPE TOP

Set rassel levers to 1. Push 8 [8, 8, 9] Ns at opposite end to carriage to HP on next 8 [12, 14, 2] rows and 7 [7, 7, 8] Ns on foll 8 [4, 2, 14] rows. Break yarn. Push all Ns from HP to UWP. Cont in st st. Using MT+4 and C, K 1 row. Cast off with a latch tool.

NECKBAND

With carriage at left and using MC, cast on 150 [150, 158, 158] sts at centre of machine in 1x1 rib. K 3 circular rows. Carriage is at left. Set machine for 1x1 rib knitting. Set RC at 000. Using MT-4/MT-4, K 22 rows. Transfer sts for st st. Using MT, K 1 row. Using WY, K a few rows and then release from machine.

PRESSING

Thread something fine through yoke hems (like a hand knitting needle) and pull to close up the stitches. With wrong side facing, block knitting by pinning out all pieces to measurements given. Press carefully following spin-

ner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry in shape before removing pins.

JOIN RIGHT SHOULDER

Push 48 [52, 53, 57] Ns to WP. With K side of right back shoulder facing, replace sts on to Ns. Push Ns to HP with sts behind the latches. With P side of right front shoulder facing, replace sts into N hooks of the same Ns. Unravel WY. Push Ns back so one set of sts knits through the other. Using MT+4 and C, K 1 row and then cast off with a latch tool.

JOIN LEFT SHOULDER

Work as for right shoulder but read left for right.

MAKING UP

Join neckband seam. Pin neckband into position. Unravelling WY as required, backstitch through open loops of last row worked in MC. Fold in half to inside and catch down with a herringbone stitch. Set in sleeves, sewing rows above markers to cast off sts at armholes. Join side and sleeve seams. Sew in shoulder pads. Give final light steam.

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Designed by

DELFT JACKET

The inspiration for Angela Coryn's Delft Jacket came from an antique Dutch plate that had for years been hanging on her kitchen wall. The Delft Jacket features the classic lines and signature picot edges that we have come to associate with Angela, but also has a deep V neckline with a collar, giving a particularly elegant look. It is knitted in 2/8s Pure New Wool from Simply Shetland in Winter White and Navy and is ideal for those evenings when you don't need a coat. The design also looks very pretty in a 2-ply lambswool jumper.

Delft is one of Angela's Oriental and European Collection that blends the simplicity of 18th and 19th century European design with the delicate intricacy of ancient China. The collection compares and contrasts these two styles and highlights the similarity between them. It is possible to see in Angela's Delft Jacket the Oriental influences that were being adapted by the Dutch master craftsmen. In her turn, Angela has re-adapted these classic images to produce one of her most stunning garments to date.

BACK

Cast on in 1x1 rib, 80 [84, 88, 92] sts each side of centre 0 (160 [168, 176, 184] sts) using C and knitting-in elastic for first 4 cast-on rows. At T.3, K 6 rows C, 24 rows MY, 4 rows C. Transfer all sts from ribber to main bed. Set RC at 000. Start pattern sequence as follows:- At T.8, K 2 rows MY. At T.9, K 36 rows (1st Main Pattern) using MY and C. At T.8, K 2 rows MY, 2 rows C. At T.9, K 5 rows (Border Pattern) using MY and C. At T.8, K 2 rows C, 2 rows MY. At T.9, K 44 rows (2nd Main Pattern) using MY and C. At T.8, K 2 rows MY, 2 rows C. At T.9, K 5 rows using MY and C. At T.8, K 2 rows C, 2 rows MY. At T.9, K 36 rows using MY and C, setting sleeve markers on RC 123. At T.8, K 2 rows MY, 2

DELFT JACKET

3

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge electronic machines with a ribber.

MATERIALS

Simply Shetland

2/8s Pure New Wool (Knits as 4-ply, Yarn Guide No. 11)

1 x 500 g cone Winter White (MY)

1 x 300 g cone Dark Navy (C)

Knitting-in elastic

GARMENT WEIGHT

Finished garment in third size weighs 525 g.

The fibre content of this yarn is 100% Pure New Wool. For further information about this yarn please write to the following address:- Simply Shetland, Unit 11, Fisherrow Industrial Estate, Newhailes Road, Musselburgh, Scotland EH21 6RU. Tel: 0131 665 6711.

PATTERN INFORMATION

For a list of the abbreviations we use and our Yarn Guide, please look for Pattern Information in the Reference list on page 3.

MEASUREMENTS

To fit chest 92 [97, 102, 107] cm, 36 [38, 40, 42] in.

Actual size 107 [112, 117, 122] cm, 42 [44, 46, 48] in.

Length to shoulder 67 cm, 26½ in.

Sleeve seam 46 cm, 18 in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

31 stitches and 34 rows to 10 cm, 4 in, measured over Fair Isle pattern after washing (tension dial approximately 9 for patterned rows, 8 for plain rows). (Rib tension approximately 3.) For perfect results, please check your tension carefully.

KNITTING NOTES

a) We used knit side of knitting as right side of garment.

b) Before knitting, prepare electronic sheet from the chart provided.

rows C. At T.9, K 5 rows using MY and C. At T.8, K 2 rows C, 2 rows MY. At T.9, K 44 rows using MY and C. Noting Back Neck Shaping below, at T.8, K 2 rows MY, 2 rows C. RC 205.

BACK NECK SHAPING

At RC 201 bring out all needles at left of centre 0 and 20 needles at right of centre 0, to NWP. K 2 rows and bring out 5 Ns at right of centre 0 to NWP. K 2 rows and bring out all rem needles to NWP. Take carriage to left side of machine and push back needles up to N 20 at left of centre 0 to WP. Then knit neck shaping as for right side. At T.10, K 1 row and cast off all rem sts.

LEFT FRONT

Set ribber for 1x1 rib between N 80 [84, 88, 92] and N 4 at left of centre 0. Knit as for Back to RC 108.

SHAPE V NECK

Dec 1 st at centre edge on next and every foll 5th row until reaching N 25 on needlebed. At RC 205 knit a picot edge as follows:-

At T.8, K 4 rows C. Make picot holes by transferring every other st to the adjacent N then bring back empty Ns and K 4 rows. Pick up first row knitted, K 1 row at T.8 and 1 row at T.10 and cast off.

RIGHT FRONT

Knit as for Left Front but at right of centre 0 on needlebed instead of left, to reverse shaping.

SLEEVES

Cast on in 1x1 rib, 40 sts each side of centre 0 (80 sts) using C and knitting-in elastic in first 4 cast-on rows. At T.3, K 6 rows C, 40 rows MY, 4 rows C. Transfer sts from ribber to main bed. RC 000.

Angela Coryn

Start pattern at row 18 [18, 12, 6] of the 44 row pattern (2nd Main Pattern on chart) then cont to knit pattern in sequence and inc 1 st each side on every 3rd row until there are 76 [76, 78, 80] sts each side of centre 0. 152 [152, 156, 160] sts. At RC 134 [134, 140, 146] knit a picot edge as for Left Front and cast off.

COLLAR PIECES (KNIT 2)

Using C, cast on in 1x1 rib, 70 sts either side of centre 0 (140 sts). At T.3, K 6 rows C, 50 rows MY. K 1 loose row and cast off.

BUTTONHOLE BAND

Cast on in 1x1 rib 12 sts either side of centre 0 (24 sts) using C and knitting-in elastic in first 4 cast-on rows. At T.3, K 6 rows C, 4 rows MY. Make a 4 st buttonhole using a piece of WY (to be removed later). K 40 rows MY and make a buttonhole, 4 times, then K 10 rows and cast off.

BUTTON BAND

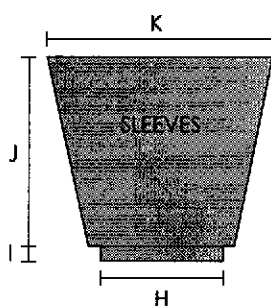
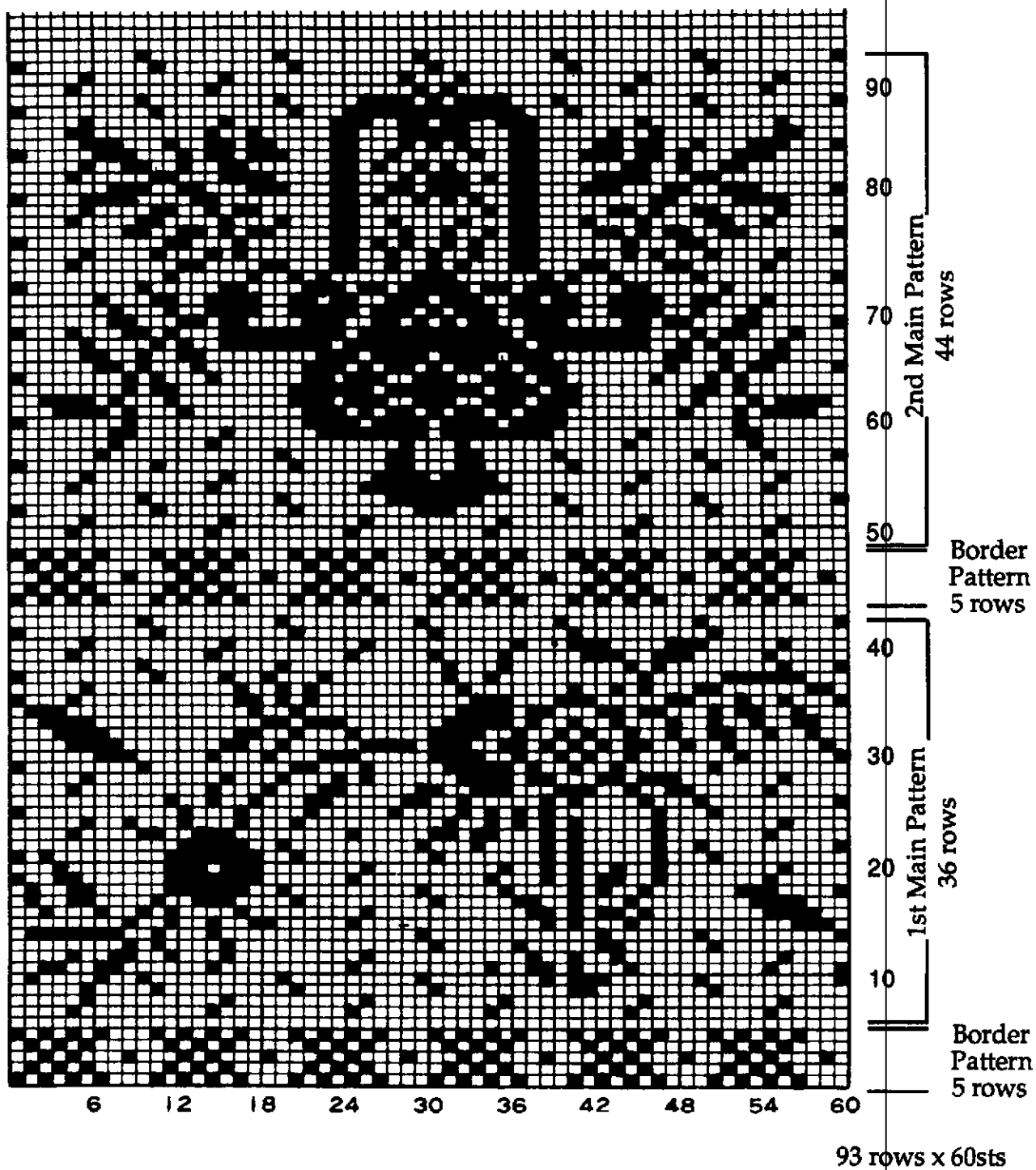
Knit as for Buttonhole Band, omitting buttonholes.

MAKING UP

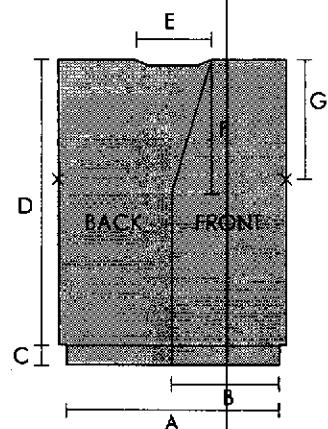
Start by sewing front bands to front edges up to point where neck shaping begins, using either a linker or backstitch. Join shoulder seams. Then match centre of sleeve to shoulder seam with outer edges to markers and sew seam. Leaving cuffs open, sew together underarm seams through to side seams. Reverse cuff seams and sew on right side to be hidden when cuffs are turned back. Join the two collar pieces together with mattress stitch, then attach collar to neck edge, putting wrong side of collar to right side of jacket. Match seam to centre of back neck and ends to outer edges of front bands. Sew to neckline and top of front bands. Backstitch through open stitches of buttonholes and remove waste yarn. Sew on buttons. If you have used the same yarn as I have, you will now need to wash the garment. Use warm soapy water, rinse well, squeeze out excess water and wrap in towel, or spin out excess water in machine. (Test with a sample first if you are going to use a machine.) Dry flat. Then steam press.



ELECTRONIC CHART



- A = 51.5 [54, 56.5, 59] cm
- B = 24.5 [26, 27, 28] cm
- C = 6.5 cm
- D = 60 cm
- E = 19 cm
- F = 30 cm
- G = 24 cm
- H = 27 cm
- I = 10 cm
- J = 39 [41, 43, 45] cm
- K = 49 [49, 50, 51.5] cm



Competition Result

HORTENCE OR HARRIET?

This was just one of the decisions for entrants to our May 1997 competition - they had to identify the names which Angela Coryn had chosen for all the designs in her Nouvelle Collection of 24-stitch patterns.

Then, having picked the right names for this French-inspired collection (and there was a big clue there!), there was another decision to make - which design they'd prefer if they won one of the five prize kits.

Well, all the decisions worked out to be the right ones for the following five readers who each won the kit of their choice from Angela Coryn's **Nouvelle Collection**.

Congratulations go to the following lucky readers:-

Mrs J E Brown of Brightlingsea, Essex; C A Butler from Amperley, Cheshire; Mrs G Carbis in Cambridge; Mrs P Croly of Banbury, Oxfordshire; and Mrs V A Graveling from Barnoldswick, Lancashire.



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Written by Andrea Levick, transcribed by June Williams
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DesignaKnit

THE BASICS

Part 8 - Printing

Diane reaches the stage of printing out the pattern for a garment designed with DesignaKnit.

Diane Bennett

In this series, we have been discovering how to design a garment and stitch pattern with DesignaKnit and combine them to view the complete garment. The next step is to knit the garment - either from a printed pattern or using interactive knitting. For patterned garments, the stitch pattern can be transferred directly to an electronic machine using a link, or it can be printed out.

DesignaKnit offers an amazing range of different options for printing. There are thirteen different print-out options, six for garment shapes, four for stitch patterns and three for integrated shapes (garment and stitch pattern). This article will concentrate on the most commonly used of these print options.

Only the garment shape which is currently loaded can be printed, but it is possible to print any stitch pattern stored on the disk. To experiment with printing, first use Standard Shaping to load the file created in part four of this series.

It is possible to print garment shapes from either Standard or Original Shaping. However, it is better to use Stitch Designer for printing, since it is possible to

print both garment shapes and stitch patterns. Select **File** from the menu, then **Print Shape or Print Stitch Patterns** (see Fig. 1).

PRINTING SHAPES

If **Print Shapes** has been selected, the garment pieces are listed in the window, with a box beside each into which the format to be printed can be entered. Any number of formats can be selected for any one or more of the pieces. It is often

not necessary to print out all the garment pieces. For a sweater with a straight back neck, for example, only the front and one of the sleeves needs to be printed.

Type the letters for the selected format(s) into the box(es) by the list of garment pieces. To view the print-out and check that it is correct before printing, click the **Preview** button. To print out, click **Print**, then **OK**. If the correct Windows printer driver has been installed, the selected format will then print.

If the print-outs are not correct, first use the Windows Control Panel to check that the printer driver is installed - if not, it may be possible to add this from the Windows disk, or request it from the distributor of the

printer. If the driver has been installed, use the Test Page to check and make adjustments. From the Print Shape or Stitch Patterns window, click **Options**, then **Test Page** and print out the test page - for more information, use **Help**.

Of the six formats available, the most commonly used is **GN - Garment Notation**. This prints the garment shape as an outline, with the shaping, around it as shown on Fig. 2. At first glance, the shaping looks confusing, but it is very easy to follow. For example:-

128 : -1s 2x13

When written out in full, this means, at row 128 decrease one stitch (-1) every second row (2) thirteen times (x13). It is possible to change the order in which these are printed by selecting **Options** then **Other Options**.

(GO) and entering the percentage of the garment size which is required, for example 20%. The resulting print-out is ideal as a blocking diagram - if printed as 20% size, multiply measurements by five for the actual garment measurement.

DesignaKnit does not print out written patterns - probably a good thing, since those written by designers need to be checked very carefully before they are printed. The option **II - Text Information** gives information only about the parts of the garment which are not displayed on the outline shape. Remember that DesignaKnit displays the garment pieces without welts and neckbands and it is information about these that is contained in the text information. However, please beware - if the rib tension has not been entered (and most users omit this), the information about the number

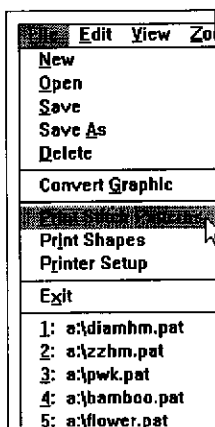
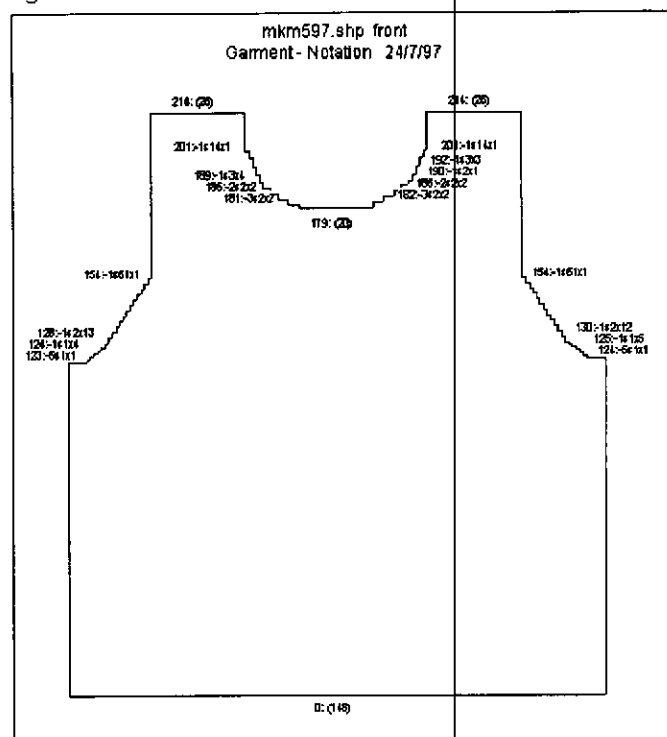


Figure One

Figure Two



Although the garment shape is printed in proportion to its size for this print-out, it can be distorted if there is a lot of shaping in one part of the garment. For an outline which is in exact proportion to the garment size, use **GO - Garment Outline**. The size of this can be varied by clicking on **Options** then the format

of rows to knit for a band will not be accurate.

Users who do not like the shaping format shown in Fig. 2 (GN) can try **SX - Shaping as Xs**. This shows each stitch as an X. The size can be adjusted using **Options** - but this is a print-out which is not very kind to trees!

PRINTING STITCH PATTERNS

Any stitch pattern stored on the hard disk or a floppy disk can be printed out using the **Print Stitch Patterns** option. To select a file, click on the yellow box at the top left and a list of files is displayed as shown in Fig. 3. Click on the file to be printed and its name will be displayed in the box at the right, together with the knit method. Enter the required format(s) into the box beside the filename, then click **Preview** or **Print** as for shapes.

The format most commonly used for printing stitch patterns is **ST - Stitch Pattern Template**. This prints out the stitch pattern the exact size for the punchcard, reader sheet or mylar sheet of the selected knitting machine - a punchcard print-out (reduced in size) is shown in Fig. 4. If the correct knitting machine is not selected, click **Cancel** to return to **Stitch Designer** and use **Options - Knitting Machine** to select the machine.

If option ST is greyed out, which means it is not available, this is because there is no template for the selected knitting machine. Brother 930, 940, 965 and 970 machines have a direct entry system, so there is no mylar sheet or other template which can be used. However, if this type of print-out is required, simply use **Options - Knitting Machine** and select the KH950i, remembering to reset to the correct machine after printing.

If the selected knit method for the file is F (Fair Isle), the print-out will be similar to the original design, as for example the rabbit in Fig. 4. If, however, two, three or four colour jacquard has been selected, the print-out will separate the design ready for knitting, as appropriate for the selected knitting machine.

For intarsia or for hand selection, the design can be printed by using option **SP - Stitch Pattern Picture** for a colour printer or **SS - Stitch Pattern Symbols** for a black and white

printer. If using symbols, these can be set for the colours in the design using **Woolbox Symbols** and it is very important to ensure that the selected symbols are easily distinguished from one another. Use **Preview** to check this before printing. Make sure that the grid will print by selecting **SP** or **SS** from **Options** and setting the thickness to at least 1. The numbering of the stitches can be selected to start at the left, right or centre - the latter is usually the option required for this type of printing.

INTEGRATED PRINT-OUTS
If the selected garment has been combined with a stitch pattern, it is possible to use this to see how the garment piece will look when knitted, as shown in Fig. 5. Anyone who knits for profit may find this helpful to illustrate the range of motifs which are available or allow the customer to select from a variety

of possibilities, the position for bands of pattern or motifs.

This type of print-out is also useful for intarsia. Use **Options** to select a large size (50% or 100%) and turn the grid on. As for stitch patterns, use **GP - Garment Picture** if printing on a colour printer, **GS - Garment Symbols** if it is black and white.

EXPLORING PRINT OPTIONS

The large number of print-out formats, many of which can be altered in size, printed with or without a grid and so on, make it possible to print out not only in the popular ways which I have dealt with in this article but also in a wide variety of other ways for more specialised uses. Do not be afraid to explore

these - remember that by clicking on **Preview** it is possible to see the effect without actually printing and wasting paper.

It is also possible to save the print-out as a BMP file by clicking on the **BMP file** button. Although most DesignaKnit owners do not need this option, it is very useful for anyone who wishes to put the print-outs with text, for example to write a pattern. It also makes it possible to illustrate the print-outs in articles such as this, so it is a very useful facility.

In the next article in this series, I will be exploring the

linking machine and computer for direct transfer of patterns - probably one of the biggest advantages of using DesignaKnit but one with which many knitters need help.

Figure Three

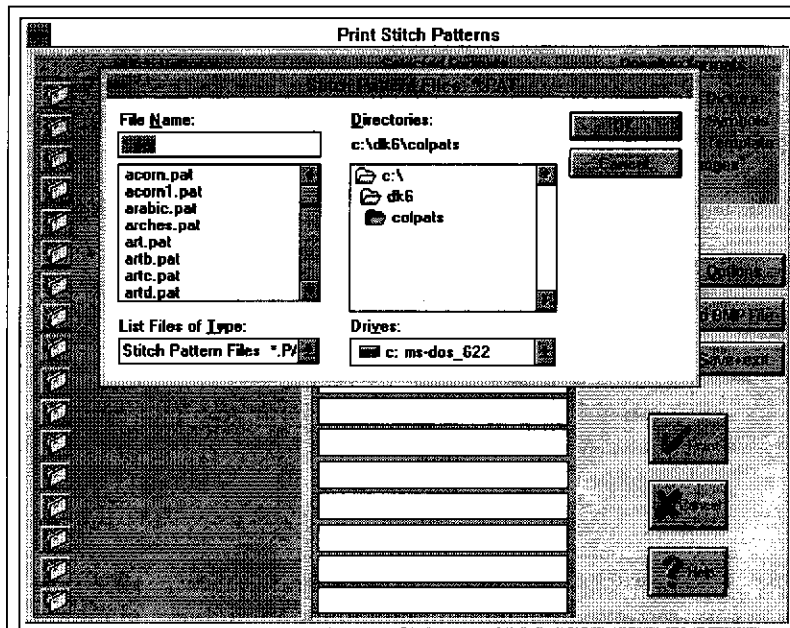
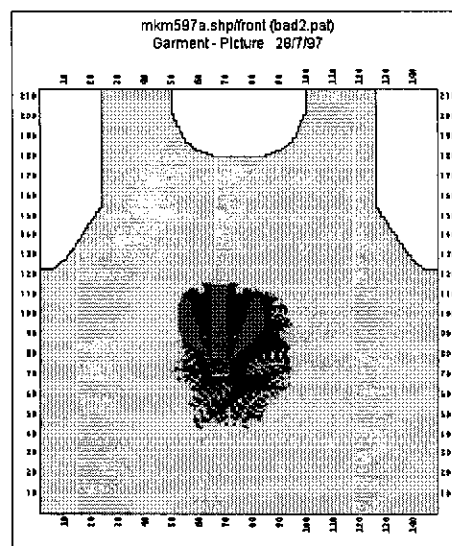


Figure Five



Diane's latest book is "DesignaKnit Original Shaping", suitable for those who have the Professional version of DesignaKnit 6 (sorry, not suitable for version 5) and would like to explore this fully.

Starting with the basics of the Original screen and adapting Standard Shapes, it moves on to drafting designs with Original, using join and separate, collar, pocket and sleeve variations and some of the more unusual uses of Original. Also included are details of the tools and the basics of measuring and drafting patterns.

The book costs £5.95 from your dealer, £6.20 including postage (UK) from Diane. Detailed information about the program is also included in the quarterly DesignaKnit Link newsletter. The 1997 issues started in May and the subscription is £12, but the set of 1996 issues and disk are still available for £10. Order the book and/or newsletter from:-

Diane Bennett
9 Huntley Grove, Nailsea, Bristol BS19 2UQ

Pearl's a Singer

GETTING AQUAINTED

Knitwear designer Jan Wright has just indulged in Singer's top-of-the-range machine, the System 9000 and begins the story of how she and her new "friend" get along.

Jan Wright

When normal people buy a Singer knitting machine from **Woolley Soft Ware**, they have the machine delivered, set up and tested. They have an initial lesson and are then left, confident in the use of their new machine, with the added assistance of a video for those moments of panic. I have never been considered a normal person. Therefore Sue and Terry plonked the gleaming new Singer 9000 in the back of my car and waved me off. They made the grave mistake of assuming that I knew what I was doing. I, in my arrogance, was not about to disillusion them.

Driving back from Hemel Hempstead, I turned on the radio and pressed the scanner button. A radio station immediately sprang to life and burst into an old song - "Pearl's a singer...". This made me laugh and the Singer 9000 was instantly christened. From then on she was known as Pearl.

I had, for better or worse, sold my Passap Duomatic in order to buy the Singer. I had fallen in love with the very simple computerised design system and had regularly crept from my stand at exhibitions in order to watch Sue Woolley creating masterpieces in record time on the computer screen. The other,

very important, attraction for me was the fact that this machine could do Double Jacquard **without having to change colours**. It is the only machine currently on the market to carry two colours when knitting in Jacquard.

My homecoming was greeted with far less enthusiasm than was fitting. No one seemed impressed by Pearl - "Not

Figure 1



another knitting machine, Mum?" As always, the sprogs' stomachs took precedence over other desires and I was forced to throw dinner together before I could sneak off and play.

Once released, however, I then began to unpack the Singer. First out was a well engineered (or so hubby said!) needlebed - a true double bed. An added bonus, I discovered, was a lever on the left-hand side which altered the spacing of the two needlebeds to allow for differing yarns and stitch structures. The racking handle and full/half pitch lever, I recognised immediately, together with an extra setting of quarter pitch for transferring stitches - apparently in either direction. The other obvious difference to the Japanese machines was the fact that the needles lived in channels. This I thought clever - perhaps less chance of bent needles?

The two carriages were a most peculiar looking affair. Lacking the handle that I was used to, the main bed (or back bed as I was later to learn to call it!) carriage had two humps which proved to be relatively easy to grab and push. The patterning takes place on the back bed, although the front bed carriage also has the facility for Tuck, Slip and the Bird's-eye (lili) setting for Jacquard as with the Brother 850 ribber. The yarn mast was great fun - clipped to the needlebed, I could slide it from side to side. This means

that when working on one side of the bed, I pull the yarn mast along to the same side to prevent looping at the edges.

It also must be said that the manual is **easy to understand**. I realise that this is a luxury that machine knitters are not used to, but under its guidance I was able to set up the machine in record time. Impressively, I found that a Transfer Carriage and Four Colour Changer are supplied as standard with the Singer System 9000. This perhaps is a little matter that certain other knitting machine manufacturers might like to take note of - I, like many others, have spent hundreds on add-ons over the last ten years!

At the right-hand side of the Singer 9000 sits the Controller. Not to be confused with the Fat Controller - I sit in the middle. The Controller looks like a cocktail trolley with buttons. It has a little mat for my mouse to scamper about on and a grand total of 16 buttons. This gives me only 15 chances to press the wrong one. I'm sure I shall! Beneath the mouse lurk compartments for storing my manuals, pattern books, sandwiches and so on. Probably a big dust trap - still, a little more won't notice.

Alan (him indoors) had found me a monitor (TV to you and I) which had the correct Scart socket and I was able, without further ado, to plug everything into everything else ready for takeoff. This was easy because the plugs were all different shapes - find a socket of the same shape and you're away! I'm sure there must be a technical reason, but I am just grateful. Those of you who have visited me will know that the Studio is, shall we say, quite compact. I had to shuffle Lottie (Brother 950i) about in order to

Figure 2



make room for Pearl. In so doing, I then had to relocate one dummy and a button stand. (For relocate, read shove under the stairs.) The treads on our stairs do not sag down as do most people's - instead each one has a small hill in its centre where the Absolutely Essential Treasure strains to escape from below.

In the twinkle of an eye (well, almost) I was perched in front of Pearl.

For my first attempt I decided to try some straightforward stitch patterns and just get the feel for the machine - as you know, each knitting machine feels different. I set the beds to full pitch and the needles to 1x1 rib. Four ply yarn and 1x1 rib gave no problems - I remembered to alter the Bed Space and was surprised at the difference it made. Fisherman's Rib next - neat, firm and even textured.

The final stitch pattern that I decided to play with was racked rib. This is a very easy textured stitch which can be tried on any machine with ribber. The variations are endless and I have several favourites which came to light whilst "playing" with my

Brother machine. Needless to say, they were all translated to Singer. This one worked very well:

Using 4-ply acrylic, cast on in 1x1 rib. Bed Space 4. Knit welts. Change the intermediary lever to the middle "face to face" position (Japanese machines - Half Pitch). Bring all the needles on the back bed to WP and transfer the heels of the front bed stitches to those empty needles. This is what you should have:

||||| Back Bed
|·|·|·|·|·|·|·|·| Front Bed

Set tension 6 on the back bed and 2 on the front bed. Knit five rows with racking handle set to 4, then move the racking handle to 5 and knit five rows. I may well try to develop this stitch further and come up with a pattern for you. For now, though, have a try and let me know how it goes. I shall follow this article (time, children, horses and exhibitions permitting!) with more on the adventures of Pearl and I - I might even confess to the disasters!

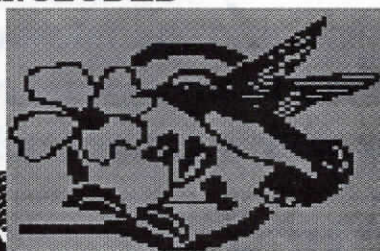
See you,
Jan

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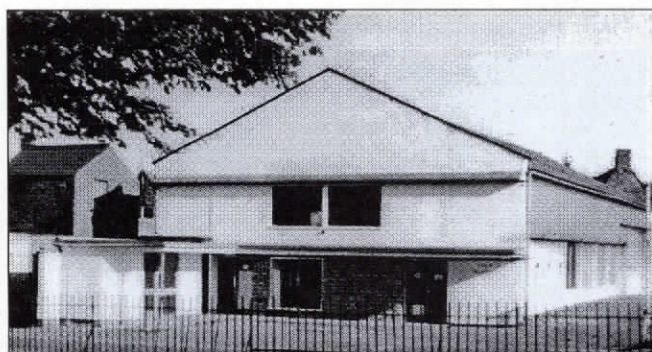
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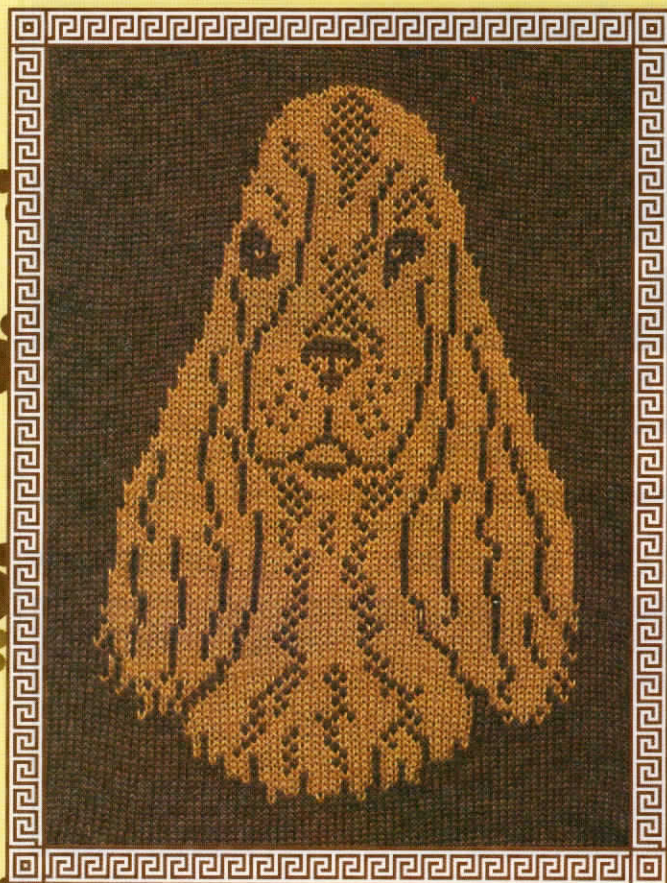
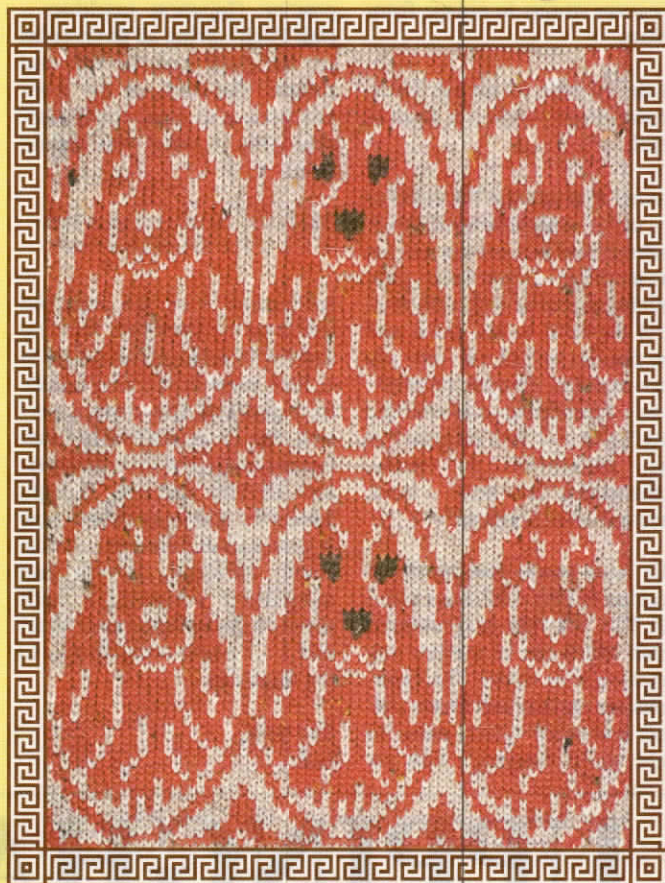
COCKER SPANIEL

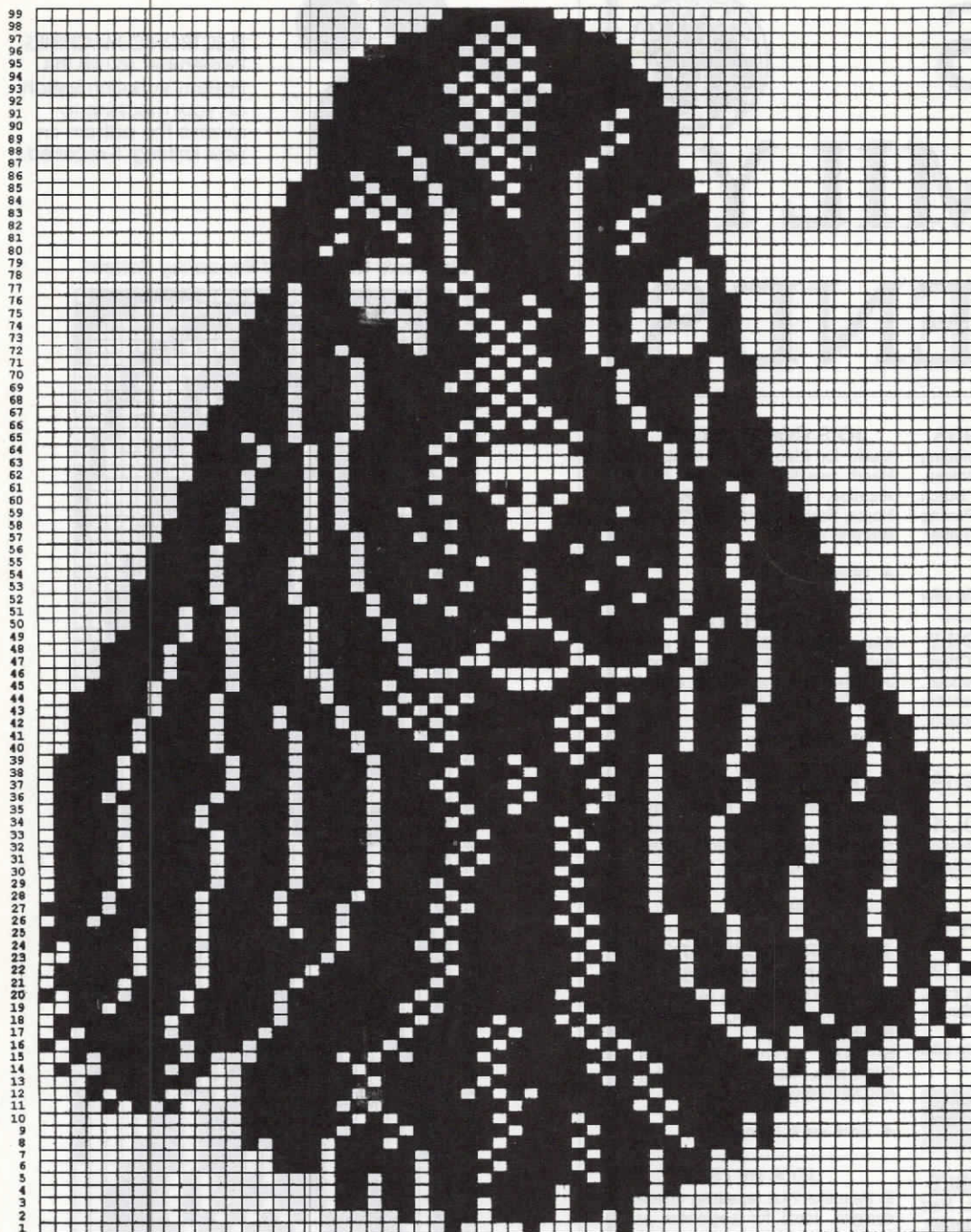
This month I have returned to one of my favourite subjects - dogs - and the latest one I have added to my kennel of designs is the ever popular Cocker Spaniel.

Jo Newton

I have, as always, made a 60-stitch picture and there are two 24-stitch designs which complement it. One of these is a single motif and the other a 24-stitch repeat, which can either be used for bands or, if you prefer, as a splendid all-over design if repeated continuously.

When a dark background is used, as in the large pattern for electronic machines or intarsia, the eyes and nose show up naturally, but when a light yarn is used a little Swiss darning can be helpful for added realism. I have sewn on shiny black beads as well, to emphasise the eyes on the single motif.





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Remember to use the Pattern Variation Switch on your machine to reverse the pattern on your knitting, if required.

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478 Nevada (used double)

Forsell Superwash

Pure New Wool
647 Old Gold

24 STITCH PATTERN

Forsell Rutland Tweed

1005 Lyndon
1010 Catmose

24 STITCH SINGLE MOTIF

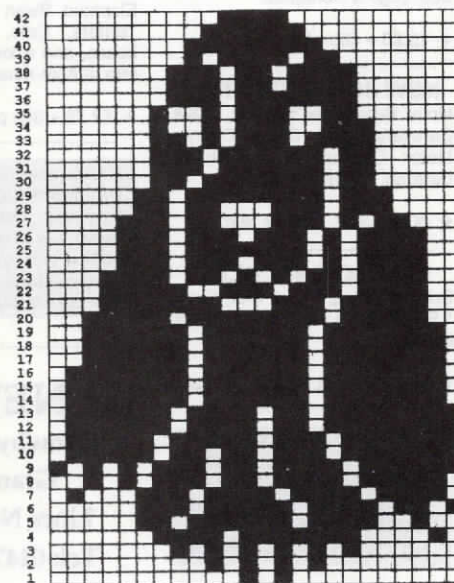
Forsell Shamal

566 Silver Grey
520 Black

Don't forget that the Zodiac designs that have been featured in Picture Parade over the past year are now available on disk for Brother or DesignaKnit, priced at £4.95 plus 30p postage and packing. I am happy to add this month's Cocker Spaniel patterns to this, or to any other disk bought from me, **FREE OF CHARGE!** Please see my advertisement in this issue or send S.A.E. for a full PATTERN LIST and details of other Dog breeds for which I have designed charts.

Jo Newton
Barrowby Old Hall
Grantham NG32 1BX
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Electronic Chart - 24st Single Motif



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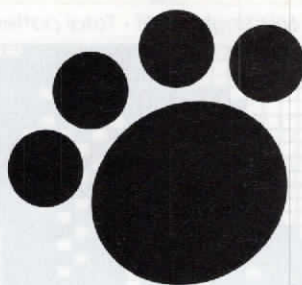
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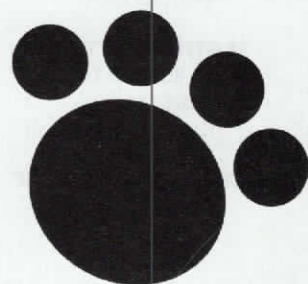
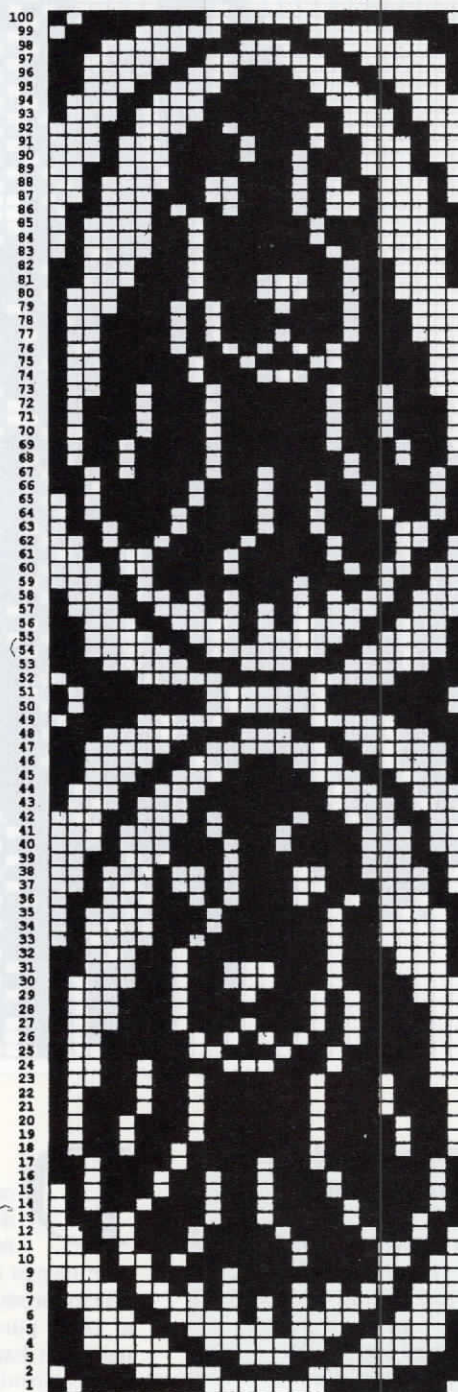
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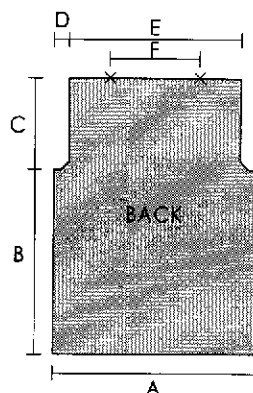
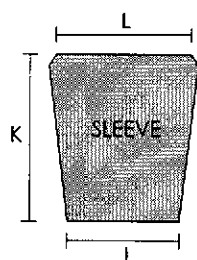
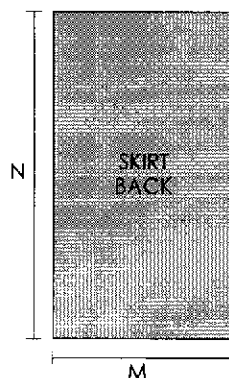
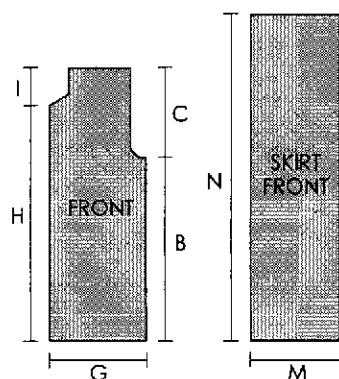
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Designed by

Diagrams



SAMPLER SUIT

4

PATTERN RATING

*** For fairly experienced knitters.

MACHINES

The original garment was knitted on a Singer 9000 knitting machine. Owners of other Singer machines will need to substitute a different stitch pattern. This sampler stitch pattern is one of three available on a disk at £4.50 plus 50p postage from either Jan Wright or Woolley Soft Ware (see end of pattern). If preferred, use another Fair Isle pattern suitable for your machine.

MATERIALS

Uppingham Yarns 2-ply LAN (Lambswool/Angora/Nylon) using 2 ends together throughout. (Yarn Guide No.11.)

2 x 500g cones in Red (MY)

1 x 500g cone in Sand (C)

Small quantity of 4-ply wool for Swiss Barning (optional)

1 in wide elastic for waistband

19 buttons

GARMENT WEIGHT

Finished garment in second size required 705g in Red and 445g in Sand. Jacket weight 680 g. Skirt weight 400 g.

The fibre content of this yarn is 60% Lambswool, 20% Angora, 20% Nylon. For further information about this yarn, please write to the following address:- Uppingham Yarns Ltd, 22 North Street East, Uppingham, Rutland LE15 9QL Tel: 01572 823747.

PATTERN INFORMATION

For a list of the abbreviations we use, our Yarn Guide and mock rib instruction, please look under Pattern Information in Contents list on page 3.

MEASUREMENTS

To fit UK sizes 10, [12, 14, 16]

Actual size around bust 107 [112, 117, 122] cm, 42 [44, 46, 48] in.

Length to shoulder 71 [74, 74, 76] cm, 28 [29, 29, 30] in.

Sleeve length 43 [45.5, 45.5, 48] cm, 17 [18, 18, 19] in (bloused).

Skirt length 86 cm, 34 in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

29 stitches and 34 rows to 4 in, 10 cm. This was over Fair Isle pattern worked on the Back Bed at T10. Bed space 5. 26 stitches and 37 rows to 4 in, 10 cm measured over stocking stitch (T9). The tension square was washed and lightly pressed before measuring.

For perfect results, please check your tension carefully.

KNITTING NOTES

a) We used knit side of knitting as right side of garment.

- A = 53 [56, 58.5, 61] cm
- B = 45.5 [47, 47, 45.5] cm
- C = 25.5 [26.5, 26.5, 30.5] cm
- D = 3 [3, 5, 5] cm
- E = 46 [48, 48, 51] cm
- F = 23 [25.5, 26.5, 29] cm
- G = 25.5 [26.5, 28, 29] cm
- H = 61 [63, 63, 63.5] cm
- I = 10 [11, 11, 12.5] cm
- J = 35.5 [35.5, 37, 37] cm
- K = 43 [45.5, 45.5, 48] cm
- L = 39.5 [42, 42, 46] cm
- M = 48 [51, 53.5, 56] cm
- N = 86.5 cm
- O = 23 [24, 25.5, 26.5] cm

BACK

Cast on, in C, 148 [156, 162, 170] sts in 2x2 industrial rib. (See page 24 of your manual). K 50 rows at T6, Bed Space 5. Transfer all sts to Back Bed and set machine for Fair Isle Pattern. RC 000. With MY in the first feeder and C in the second feeder, knit in pattern to RC 144 (148, 148, 144).

ARMHOLE SHAPING

Cast off 3 sts at side nearest carriage. K 1 row. Cast off 3 sts at

Jan Wright

side nearest carriage. K 1 row. Dec 1 st at each end on this and every foll row until 126 [134, 134, 142] sts rem. Knit to RC 224 (234, 234, 238). Cancel patterning and K 1 row in st st at T12. Latch tool cast off, marking stitch 32 [35, 38, 41] left and right.

LEFT FRONT

On the far left hand side of the needlebed, cast on in C 70 [74, 77, 81] sts in 2x2 industrial rib. Needles in use should be as follows: L74 - L5 [L78 - L5, L81 - L5, L85 - L5]. (Working over the same needles as the Back, ensures that the pattern is identical back and front - leaving the 10 middle needles out of work ensures space for the button band!) K 50 rows at T6. Transfer all stitches to Back Bed and set machine for Fair Isle pattern. With MY in the first feeder and C in the second feeder, knit in pattern to RC 145 [149, 149, 145].

ARMHOLE SHAPING

Cast off 3 sts at left-hand side. K 1 row. Dec 1 st on left-hand side on this and every following row until needles L63 - L5 [L67 - L5, L67 - L5, L71 - L5] rem in work. Knit straight to RC 192 [198, 198, 200].

NECK SHAPING

At right hand side, cast off 12 [14, 15, 17] sts. K 1 row. Dec 1 st at right hand side on this and every foll row 20 [21, 23, 24] times. Knit straight to RC 224 [234, 234, 238]. Cast off shoulder stitches.

RIGHT FRONT

Knit as for Left Front, reversing shapings and knitting on the far right of the needlebed.

SLEEVES

Cast on in WY over 96 [96, 100, 100] Ns and knit a few rows. K 1 row in Nylon Cord. Carriage at left. K 1 row in MY. Set machine for small Fair Isle pattern. With MY in the main feeder and C in the second feeder, inc 1 st at each end every 6th [6th, 6th, 5th] row until 140 [146, 150, 162] sts are in work. Knit straight to RC 142 [160, 160, 160] and mark both ends of the work for armhole. K 3 rows. Dec 1 st at each end on this and every foll row until 110 [120, 116, 126] sts rem. Cast off.



*Knitted in Lambswool/
Angora/Nylon mix
industrial yarn, this
suit is guaranteed to
keep out even the
chilliest winter winds!*

*The sampler design
is available on disk
and is knitted on
a Singer 9000
knitting machine.*

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◀ 36

CUFFS

In C and 2x2 industrial rib, cast on 64 [64, 67, 67] sts. K 30 rows at T4, Bed Space 5. Transfer all stitches to Back Bed. K 1 row st st at T9. Pick up the stitches from the bottom edge of the sleeve, placing 2 sts on every 2nd N. K 1 row at T9 to join, then 1 row at T12. Latch tool cast off.

NECKBAND

Join both shoulder seams. Cast on in C and 2x2 industrial rib 160 [165, 170, 175] stitches. Starting at T3½, * K 4 rows and inc tension by ½. Repeat from * until RC reads 24. Transfer all stitches to Back Bed. K 1 row in st st at T9. Pick up edge of neck shaping evenly on to the same needles. K 1 row to join. (If you experience difficulty with this, knit the stitches back by hand.) K 1 row at T12 and latch tool cast off.

BUTTON BAND

In C and 2x2 industrial rib, cast on 14 stitches. K 300 rows at T4. Cast off.

BUTTONHOLE BAND

In C and 2x2 industrial rib, cast on 14 stitches. K 5 rows and make a buttonhole. (I prefer to make vertical buttonholes - put half the needles on the opposite side to the carriage in HP. Set carriage to hold and K 6 rows. Put all Ns into HP. Break yarn, take carriage to the other side and reverse the needles in HP/VP. K 6 rows on this side. Set carriage to return all needles to VP. Remember to take off 7 rows from RC to allow for working both sides.)

Make buttonholes at rows: 40, 75, 110, 145, 180, 215, 250, 285. Knit to RC 300 and cast off.

MAKING UP

Mattress stitch the button and buttonhole bands to the fronts of

the garment. Join the sleeve head to the armholes between the markers. Join the side and sleeve seams, leaving the bottom welts open. Sew on buttons. Wash and dry garment, pressing lightly.

If required, Swiss-darn the centre of the Celtic Cross shapes with a contrast colour.

SKIRT

BACK

Cast on in C and 2x2 industrial rib over 136 [142, 148, 156] Ns. K 10 rows at T6/6. Transfer all stitches to Back Bed. RC 000. Change to MY and knit in st st at T9 to RC 294.

WAISTBAND

Transfer every 3rd st on to the next needle. Change to C and K 24 rows in mock rib at T5. Pick up the last row knitted in MY on to the same needles and K 1 row at T9 to join. Cast off loosely.

FRONT (KNIT 2)

Cast on 63 [66, 69, 73] sts and knit as for Back.

BUTTON BAND

Cast on in C and 2x2 industrial rib over 14 needles. K 370 rows at T4. Cast off.

BUTTONHOLE BAND

Knit as for Button Band, working buttonholes at Row 5 (TOP), 25, 65, 105, 145, 185, 225, 265, 305, 345. Knit to RC 370 and cast off.

MAKING UP

Join side seams. Mattress stitch bands to fronts of garment, ensuring that the buttonholes which are close together go at the top of the skirt. (I am assuming here that some people, like me, do not have a flat stomach!) Insert elastic into the waistband and stitch to the button bands. Sew on buttons. Wash and dry garment, pressing lightly.

SAMPLER PATTERN DISK

This large and intricate Fair Isle pattern is not suitable for reproduction in the magazine but is available on a disk of Jan Wright's designs, price £4.50 plus 50p p&p. Alternatively, any Fair Isle pattern of your choice may be used with this garment pattern but please check first that you match the tension given in this pattern.

The disk is obtainable from either:

Jan Wright Knitwear Design
35a Blofield Road
Brundall, Norwich NR13 5NU

Woolley Soft Ware
179-183 Lawn Lane
Hemel Hempstead, Herts HP3 9JP

Spotlight

COMMERCIALLY CREATIVE

We frequently mention the City & Guilds Creative Studies courses in machine knitting but rarely have the opportunity to discover what happens next? This is how students at Darlington College have tested their creativity in the "real" world.

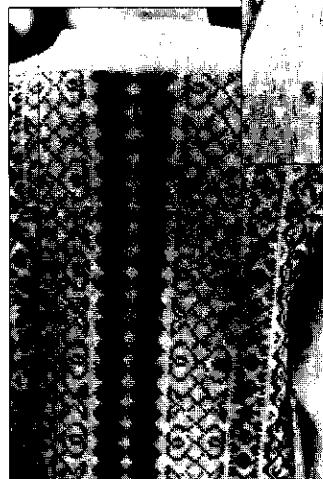
Darlington College of Technology is ideally sited, of course, in an area where the woollen industry is traditional, so this is not the first commercial project that its machine knitting students have been involved in. This time the "customer" is Swaledale Woollens, a cottage industry, turned world-wide mail order company.

Swaledale has been home to hand knitters since Elizabeth I discovered knitted stockings, the fashion for these providing work for dale families until the end of the 18th century. In the 1970s with the village economy at a low ebb, discussion in the local pub led to the revival of this cottage industry, villagers deciding to produce knitwear in the local Swaledale wool and open a shop in nearby Muker where they could sell it to the tourists.

An order for 125 pairs of hand-knitted gloves for a major Arctic expedition spurred them on and now nearly 40 home workers, aged from 20 to 90 years, produce hand and machine knitted garments in mainly undyed wool, other British breeds adding colour contrast to that of the local Swaledale (and yes, they do still hand-knit stockings).

A nice story, you may be thinking, but it is more than that - it is a success story, an idea which has been well-executed and has

saved the economy of a small community. However, a successful business looks ahead and moves on and, since in knitwear



design is vital, the Swaledale Woollens Design Project was put to the City & Guilds students at Darlington College.

This was the students' brief:- To design a longline cardigan or waistcoat in 2/8s (4-ply) wool using a 24-stitch pattern repeat, for a "fashionable classics" ladieswear range. Cardigans should feature pockets and buttons.

Designs must be financially viable for production by out-workers and suitable for sizes 14 to 26 (90 cm to 120 cm).

Of the students who submitted designs for the project, four were successful. Stitch patterns by Pat Tearall and Alicia Purdy will be used by the company to produce waistcoats. Pat's were in two-colour slip and tuck whilst Alicia produced Fair Isle patterns using several colours and developed from pictures of brickwork.

Rosemary Holburn and Christine Holmes both had their cardigan designs accepted for Swaledale Woollens production. Rosemary used several colours for a Fair Isle design while Christine combined tuck stitch and knitweave, but both students chose sideways knitting for their cardigans. The designs were developed from their City & Guilds working design sheets and form part of their assessment for the Part 1 certificate. Swaledale's international customers will also be assessing these new designs - let's hope they are all best-sellers!

Carol Metcalfe, who is the lecturer at Darlington College of

Technology, is delighted with the students' success. She says, "In my opinion, this sort of project is very useful experience for design students, giving them a taste of the real world in which they can sell their work. It gives a huge boost in confidence to those whose work is selected. The City & Guilds external verifier, Janice Croft, is always pleased to see students producing assessment garments for a "live" project".

It's good to read of success and perhaps this will inspire anyone who has been toying with the idea of taking the fairly demanding but very satisfying Creative Studies course - there is always room for good "commercial" design in machine knitting.

The beautiful Swaledale wool and that of some other British sheep breeds, is available on cone for machine knitting. There are three weights: Aran, double knitting and 2/8s, the equivalent of 4-ply. Wool samples and price lists are available on request from the shop in Muker (the address is given below).

Swaledale Woollens are open Monday to Saturday from 10.00 am to 5.30 pm and on Sundays from 11.00 am to 5.30 pm. They close at 5.00 pm in the winter months and on Mondays from January to March. You'll find Muker on the B6270 between Kirkby Stephen and Richmond.

◀ Details of the designs accepted by Swaledale Woollens. Rosemary used contrasts for Fair Isle and Christine introduced them in knitweave.

Swaledale Woollens Ltd
Strawbeck
Muker in Swaledale
Richmond
North Yorks DL11 6QG
Tel: 01748 886251

▼ A Swaledale prize-winner surrounded by the proud villagers who have made a worldwide success of their knitwear in Swaledale wool.



Picture Knitting

HALLOWE'EN

It's an easy trick to provide a treat for the children at Hallowe'en - just knit one of these simple sweaters!

Wendy Phillips

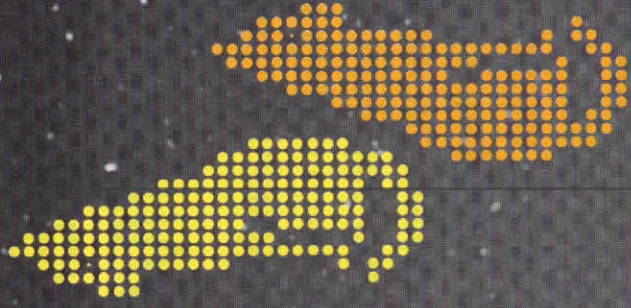
They are designed by Fran pumpkins. Spooky black and Francis' who has dipped into white with pumpkin orange Wendy Phillips' book **Little Pictures** for the vital ingredients - bats and cats, witches and

There are over 100 designs in

Little Pictures which is currently available from Wendy at only £2.50. Further details are in her advertisement in this issue.

Fran will be using Wendy's motifs for lots more designs for MKM and has chosen to knit them in King Cole Anti-Tickle 4-ply wool, because it is so easy to handle, lovely to wear and has a super colour range. It is widely stocked on 500 gram cones or 50 gram balls but, if you have trouble finding a stockist or a colour, it is also available by mail order from:

St John's Wools
PO Box 66
Limefield Mills
Wood Street
Bingley BD16 2BH
Tel: 01274 510566



Designed by

BATS & WITCHES

5

Punchcard design by Wendy Phillips.

PATTERN RATING

Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge punchcard or electronic machines with a ribber.

If you don't have a ribber, work ribs in mock rib.

MATERIALS

King Cole Anti-Tickle 4 ply. (Yarn Guide No.11.)

1 x 500 g cone in Black (MC).

1 x 500 g cone in White (A).

1 x 500 g cone in Amber (B).

GARMENT WEIGHT

Finished garment in second size weighs 220g.

The fibre content of this yarn is 100% Wool. For further information about this yarn, please write to the following address: King Cole Ltd, Merrie Mills, Old Souls Way, Dingley, West Yorkshire BD16 2AX. Tel: 01274 561331.

PATTERN INFORMATION

For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 3.

MEASUREMENTS

To fit chest 56 [61, 66, 71, 76] cm, 22 [24, 26, 28, 30] in.

Actual size 64 [68, 74, 78, 84] cm, 25½ [27, 29½, 31, 33] in.

Length to shoulder 42 [46, 49.5, 53, 57] cm, 16½ [18, 19½, 21, 22½] in.

Sleeve seam 30.5 [34.5, 38, 42, 46] cm, 12 [13½, 15, 16½, 18] in (adjustable).

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

28 stitches and 42 rows to 10 cm, 4 in measured over stocking stitch (tension dial setting approximately 7).

28 stitches and 40 rows to 10 cm, 4 in measured over Fair Isle pattern on MT+1 (tension dial setting approximately 8).

For perfect results, please check your tension carefully.

KNITTING NOTES

a) We used knit side of knitting as right side of garment.

b) Before knitting, prepare any punchcards or electronic sheets needed from the charts provided. Note that punchcard patterns, as shown, may have to be repeated until the card is a suitable length for knitting.

c) Knit two colour Fair Isle rows with first colour given in back feeder 1/A to knit background and second colour given in front feeder 2/B to knit contrast pattern. If only one colour is given, use this colour to knit in stocking stitch.

d) When shaping in HP on Back, always take yarn round first inside N in HP to prevent a hole forming.

e) On Silver Reed electronic machines, place needle 1 cam between needles 12 and 13 at left or right of centre 0. Press button 1 (left light on) and button 2 (left light on) for 580 and SK840 machines, right light on for earlier models.

f) On Brother electronic machines, place pattern over centre 0.

FAIR ISLE PATTERN (SLEEVES)

K 6 rows MC, 2 rows B, 2 rows MC, 2 rows B and 6 rows MC. Release card and cont in Fair Isle. K 13 rows MC/B. Cont in st st. K 6 rows MC, 2 rows B, 2 rows MC and 2 rows B. These 43 rows form patt.

BACK

With carriage at right and using MC, cast on 92 [98, 106, 112, 120] sts at centre of machine in 1x1 rib. K 5 tubular rows. Carriage is at right. Set machine for 1x1 rib knitting. Set RC at 000. Using MT-5/MT-5, K 30 rows. Transfer sts for st st. Insert card and lock on first row. Set RC at 000. Using MT+1, K 6 rows. Release card and cont in Fair Isle. K 13 rows MC/B. Lock card on 16th row. Cont in st st. K 6 rows MC, 2 rows B, 2 rows MC, 2 rows B, 6 rows MC and 6 rows A. Release card and cont in Fair Isle. K 28 rows A/MC. Lock card on first row. Cont in st st. K 6 rows A and 6 rows MC. Release card and cont in Fair Isle. K 13 rows MC/B. Remove card. Cont in st st. K 6 rows MC, 2 rows B, 2 rows MC and 2 rows B. RC shows 108. Using MT and MC, K 28 [46, 60, 74, 92] rows. RC shows 136 [154, 168, 182, 200].

SHAPE NECK

Push 59 [62, 66, 69, 73] Ns at left to HP. Cont on rem sts for first side. K 2 rows. Push 5 N at neck edge to HP on next and foll alt row, K 1 row. 23 [26, 30, 33, 37] sts. K 4 rows. Using WY, K a few rows and release from machine. With carriage at left, push 33 [36, 40, 43, 47] Ns at left from HP to UWP. Finish to correspond with first side, reversing shaping. Push rem 46 Ns from HP to UWP. Using WY, K a few rows and release

FRONT

Work as for Back to *. Using MT and MC, K 4 [22, 36, 50, 68] rows. RC shows 112 [130, 144, 158, 176]. 34 rows less have been worked to shoulder than on Back.

SHAPE NECK

Push 55 [58, 62, 65, 69] Ns at left to HP. Cont on rem sts for first side. K 1 row. Push 1 N at neck edge to HP on next 14 rows. 23 [26, 30, 33, 37] sts. K

19 rows. Using WY, K a few rows and release from machine. With carriage at left, push 37 [40, 44, 47, 51] Ns at left from HP to UWP. Finish to correspond with first side, reversing shap-

Fran Francis

ing. Push rem 46 Ns from HP to UWP and then, using WY, K a few rows and release from machine.

SLEEVES

With carriage at right and using MC, cast on 56 [60, 60, 62, 62] sts at centre of machine in 1x1 rib. K 5 tubular rows. Carriage is at right. Set machine for 1x1 rib knitting. Set RC at 000. Using MT-5/MT-5, K 20 rows. Transfer sts for st st. Insert card and lock on first row. Set RC at 000. Using MT+1, cont in Fair Isle patt and at the same time shape sides by inc 1 st at each end on next and every foll 7th row until there are 70 [74, 74, 76, 76] sts. RC shows 43. Remove card. Cont in st st. Using MT and MC, cont to inc on every 7th row from previous inc until there are 84 [90, 96, 102, 108] sts. K 16 [25, 19, 22, 18] rows. RC shows 108 [124, 139, 156, 173]. Adjust length at this stage, if required. Cast off.

JOIN RIGHT SHOULDER

Push 23 [26, 30, 33, 37] Ns to WP. With K side of right back shoulder facing, replace sts on to Ns. With P side of right front shoulder facing, replace sts on to same Ns. Unravel WY. Using MT+3 and MC, K 1 row. Cast off with a latch tool.

NECKBAND

Push 134 Ns to WP. With carriage at right and K side facing, pick up 13 sts down left side of front neck, 46 sts across front neck inc 6 sts evenly, 13 sts up right side of front neck, 3 sts down right side of back neck, 46 sts across back neck inc 4 sts evenly and 3 sts up left side of back neck and place on to Ns. Unravel WY. Set RC at 000. Using MT and MC, K 1 row. Transfer sts for 1x1 rib. Using MT-5/MT-5, K 28 rows. Transfer sts for st st. Using MT+1, K 1 row. Using WY, K a few rows and release from machine.

JOIN LEFT SHOULDER

Work as for right shoulder but read left for right.

PRESSING

With wrong side facing, block knitting by pinning out all pieces to measurements given. Press carefully following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Dry in shape and remove pins.

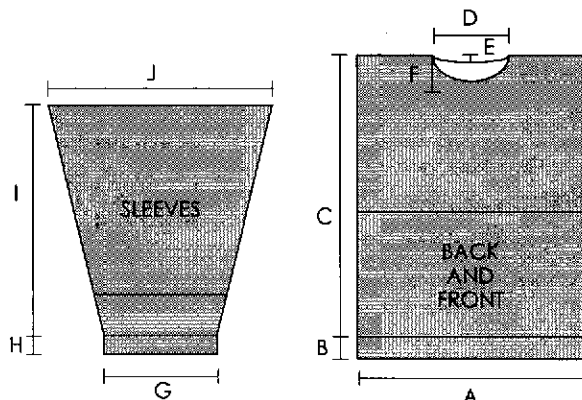
MAKING UP

Set in sleeves, matching centre to shoulder seams. Join side, sleeve and neckband seams. Fold neckband in half to right side and pin in position. Unravelling WY as required, backstitch through open loops of last row worked in MC.

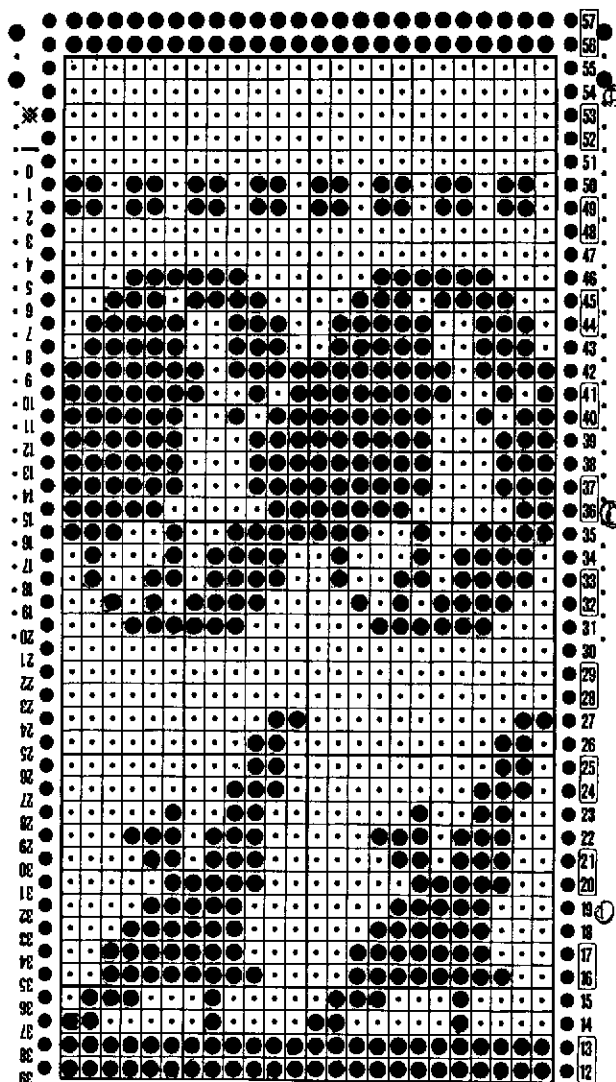
Diagrams

A = 32.5 [35, 37.5, 40, 42.5] cm
B = 6 cm
C = 36 [40, 43.5, 47, 51] cm
D = 16.5 cm
E = 2 cm

F = 8 cm
G = 20 [21, 21, 22, 22] cm
H = 4.5 cm
I = 26 [30, 33.5, 37.5, 41.5] cm
J = 30 [32, 34, 36, 38.5] cm



PUNCHCARD CHART



CATS & PUMPKINS

6

Punchcard design by Wendy Phillips

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge punchcard or electronic machines with a ribber.

If you don't have a ribber, work ribs in mock rib.

MATERIALS

King Cole Anti-Tickle 4 ply. (Yarn Guide No.11.)

1 x 500 g cone in White (MC).

1 x 500 g cone in Black (C).

GARMENT WEIGHT

Finished garment in second size weighs 220g.

The fibre content of this yarn is 100% Wool. For further information about this yarn, please write to the following address: King Cole Ltd, Merrie Mills, Old Souls Way, Bingley, West Yorkshire BD16 2AX. Tel: 01274 561331.

PATTERN INFORMATION

For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 3.

MEASUREMENTS

To fit chest 56 [61, 66, 71, 76] cm, 22 [24, 26, 28, 30] in.

Actual size 64 [68, 74, 78, 84] cm, 25 1/4 [27, 29 1/2, 31, 33] in.

Length to shoulder 42 [46, 49.5, 53, 57] cm, 16 1/2 [18, 19 1/2, 21, 22 1/2] in.

Sleeve seam 30.5 [34.5, 38, 42, 46] cm, 12 [13 1/2, 15, 16 1/2, 18] in (adjustable).

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

28 stitches and 42 rows to 10 cm, 4 in measured over stocking stitch (tension dial setting approximately 7).

28 stitches and 40 rows to 10 cm, 4 in measured over Fair Isle pattern on MT+1 (tension dial setting approximately 8).

For perfect results, please check your tension carefully.

KNITTING NOTES

- We used knit side of knitting as right side of garment.
- Before knitting, prepare any punchcards or electronic sheets needed from the charts provided. Note that punchcard patterns, as shown, may have to be repeated until the card is a suitable length for knitting.
- Knit two colour Fair Isle rows with first colour given in back feeder 1/A to knit background and second colour given in front feeder 2/B to knit contrast pattern. If only one colour is given, use this colour to knit in stocking stitch.
- When shaping in HP on Back, always take yarn round first inside N in HP to prevent a hole forming.
- On Silver Reed electronic machines, place needle 1 cam between needles 12 and 13 at left or right of centre 0. Press button 1 (left light on) and button 2 (left light on for 580 and SK840 machines, right light on for earlier models).
- On Brother electronic machines, place pattern over centre 0.

BACK

With carriage at right and using MC, cast on 92 [98, 106, 112, 120] sts at centre of machine in 1x1 rib. K 5 tubular rows. Carriage is at right. Set machine for 1x1 rib knitting. Set RC at

Designed by
Fran Francis

FAIR ISLE PATTERN (SLEEVE)

K 2 rows MC. Release card and cont in Fair Isle. K 2 rows MC/C. Lock card on 36th row. Cont in st st. K 4 rows MC. Release card and cont in Fair Isle. K 2 rows MC/C. These 10 rows form patt.

000. Using MT-5/MT-5, K 30 rows. Transfer sts for st st. Insert card and lock on 36th row. Set RC at 000. Using MT+1, K 2 rows. * Release card and cont in Fair Isle. K 2 rows MC/C. Lock card on first row. Cont in st st. K 4 rows MC. Release card and cont in Fair Isle. K 14 rows MC/C. Lock card on 36th row. Cont in st st. K 4 rows MC. Release card and cont in Fair Isle. K 2 rows MC/C*. Lock card on 18th row. Cont in st st. K 4 rows MC. Release card and cont in Fair Isle. K 16 rows MC/C. Lock card on 36th row. Cont in st st. K 4 rows MC. Rep from * to *. Remove card. Cont in st st. RC shows 78 **. Using MT and MC, K 60 [78, 92, 106, 124] rows. RC shows 138 [156, 170, 184, 202].

SHAPE NECK

Push 59 [62, 66, 69, 73] Ns at left to HP. Cont on rem sts for first side. K 2 rows. Push 5 N at neck edge to HP on next and foll alt row, K 1 row. 23 [26, 30, 33, 37] sts. K 4 rows. Using WY, K a few rows and release from machine. With carriage at left, push 33 [36, 40, 43, 47] Ns at left from HP to UWP. Finish to correspond with first side, reversing shaping. Push rem 46 Ns from HP to UWP. Using WY, K a few rows and release from machine.

FRONT

Work as for Back to **. Using MT and MC, K 36 [54, 68, 82, 100] rows. RC shows 114 [132, 146, 160, 178]. 34 rows less have been worked to shoulder than on back.

SHAPE NECK

Push 55 [58, 62, 65, 69] Ns at left to HP. Cont on rem sts for first side. K 1 row. Push 1 N at neck edge to HP on next 14 rows. 23 [26, 30, 33, 37] sts. K 19 rows. Using WY, K a few rows and release from machine. With carriage at left, push 37 [40, 44, 47, 51] Ns at left from HP to UWP. Finish to correspond with first side, reversing shaping. Push rem 46 Ns from HP to UWP. Using WY, K a few rows and release from machine.

SLEEVES

With carriage at right and using

MC, cast on 56 [60, 60, 62, 62] sts at centre of machine in 1x1 rib. K 5 tubular rows. Carriage is at right. Set machine for 1x1 rib knitting. Set RC at 000. Using MT-5/MT-5, K 20 rows. Transfer sts for st st. Insert card and lock on 36th row. Set RC at 000. Using MT+1, cont in Fair Isle patt and at the same time, shape sides by inc 1 st at each end on next and foll 7th row, K 2 rows. RC shows 10. Remove card. Cont in st st. Using MT and MC, cont to inc on every 7th row from previous inc until there are 84 [90, 96, 102, 108] sts. K 18 [27, 21, 24, 20] rows. RC shows 110 [126, 141, 158, 175]. You can adjust the length at this stage, if required. Cast off.

JOIN RIGHT SHOULDER

Push 23 [26, 30, 33, 37] Ns to WP. With K side of Right Back Shoulder facing, replace sts on to Ns. With P side of right front shoulder facing, replace sts on to same Ns. Unravel WY. Using MT+3 and MC, K 1 row. Cast off with a latch tool.

NECKBAND

Push 134 Ns to WP. With carriage at right and K side facing, pick up 13 sts down left side of front neck, 46 sts across front neck inc 6 sts evenly, 13 sts up right side of front neck, 3 sts down right side of back neck, 46 sts across back neck inc 4 sts evenly and 3 sts up left side of back neck and place on to Ns. Unravel WY. Set RC at 000. Using MT and MC, K 1 row. Transfer sts for 1x1 rib. Using MT-5/MT-5, K 28 rows. Transfer sts for st st. Using MT+1, K 1 row. Using WY, K a few rows and release from machine.

JOIN LEFT SHOULDER

Work as for right shoulder but read left for right.

PRESSING

With wrong side facing, block knitting by pinning out all pieces to measurements given. Press carefully following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry in shape before removing pins.

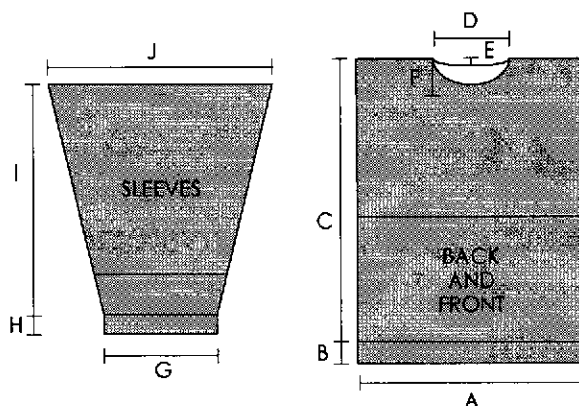
MAKING UP

Set in sleeves, matching centre to shoulder seams. Join side, sleeve and neckband seams. Fold neckband in half to right side and pin in position. Unravelling WY as required, backstitch through open loops of last row worked in MC.

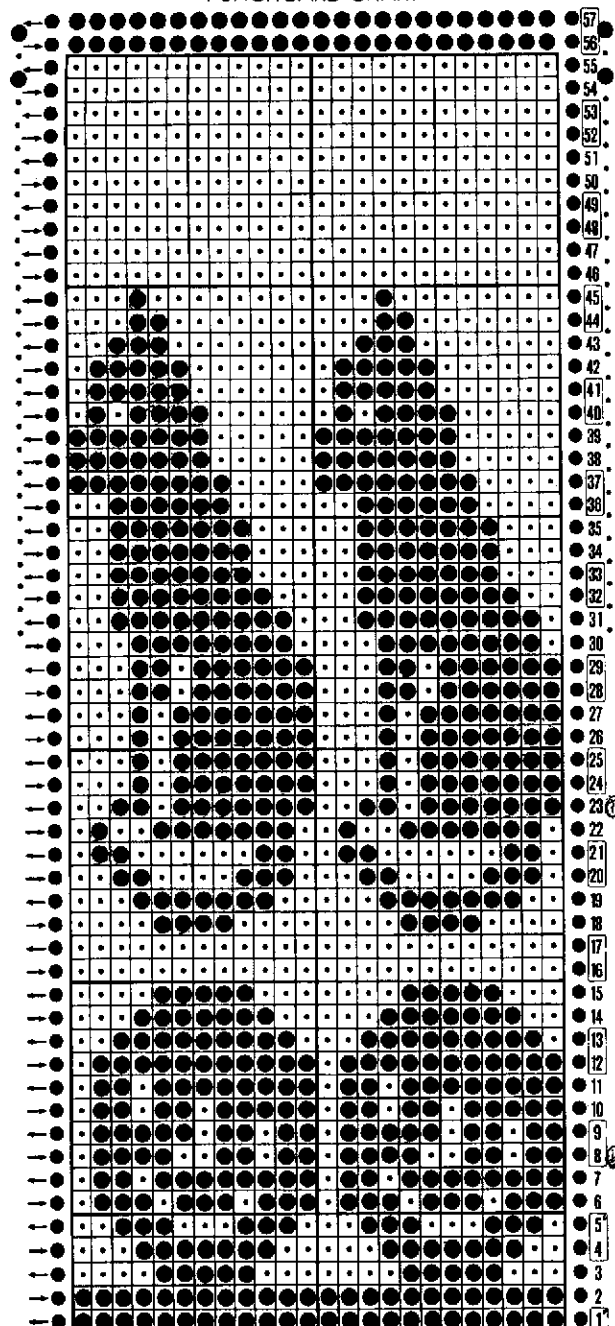
Diagrams

A = 32.5 [35, 37.5, 40, 42.5] cm
B = 6 cm
C = 36 [40, 43.5, 47, 51] cm
D = 16.5 cm
E = 2 cm

F = 8 cm
G = 20 [21, 21, 22, 22] cm
H = 4.5 cm
I = 26 [30, 33.5, 37.5, 41.5] cm
J = 30 [32, 34, 36, 38.5] cm



PUNCHCARD CHART



Cut & Sew

OVERLOCKERS

Part 1

Debbie explains the mysteries of the overlocking machine, a piece of equipment which is a great advantage to knitters who cut and sew.

Debbie Kendall

Over the years I've noticed that we all have items of equipment that we have bought yet do not use. There can be many reasons

for this but the two major ones seem to be either, that we don't make the time to practise, or that the new equipment terrifies

us. One machine which causes more fear than most is the overlocker, which is a shame as it is an excellent machine with many uses for the machine knitter. For instance, it can be used for cut and sew necks and cut and sew shoulders or it can also be used for making up complete garments. All the overlocked seams are completely finished and are very neat on the wrong side. The other plus is that the overlocker saves so much time - a great advantage for a busy knitter.

Recently I held an overlocker "hands-on day" for five experienced knitters who had either just bought their overlockers or who had owned them for quite a while but hadn't had the time to get to know them. Everyone brought their own machine and we had a lovely day spent getting to know a great piece of equipment. The good thing about learning on a day like this is that there are no interruptions - no 'phone, no husband and no children - and because of this a lot can be accomplished. By the end of the day all were confident with their machines and would be able to use them with ease on their garments.

Everyone arrived just before 10.00 am loaded up with machines, material and knitted samples for practising on, threads and cones of fine yarn, a few tools and their lunch. I had emptied my workroom and set up tables for five machines. My workroom didn't know what had hit it, it has never been so empty nor so clean!

HOW DOES IT WORK?

We started by looking at how the overlocker works since it is so different from the domestic sewing machine. All of the machines were four thread overlockers with two needles and two loopers. The fabric is fed by the feed dogs and trimmed by two knives whilst the threads from the needles and the loopers lock together to make a stitch on the edge of the fabric. The word "loopers" caused a problem at first; these are instead of a bobbin and work together with the needles to make the stitch. The looper threads do not go through the

material and therefore, after some practice with ordinary threads, fine yarns and decorative threads can be used in the loopers. There is an upper looper and a lower looper; the upper looper thread is on the side which is uppermost, facing you as you stitch and the lower looper is underneath. Both loopers must always be threaded.

The needle set up is also quite different on an overlocker. If you have a four thread overlocker you have the choice of using either of the needles or both together. For a three thread seam, thread up one needle and two loopers. This is used for stretch seams and neatening on both stretch knits and woven fabrics. The four thread seam is stronger, it is used for durable stretch seams on both knits and wovens.

MAINTENANCE

Next we concentrated on maintenance, as it is no good having, such an excellent piece of machinery and expecting it to work without any tender loving care. Keep in mind that correct maintenance will save on costly repairs.

An overlocker, especially, gets lots of tiny bits of material left behind every time you do a seam; remember the knives trim the seam as you sew. Therefore, the machine must be brushed out every time you use it as it cannot work if it is full of fluff. To brush out, I always use a nice clean paint brush kept especially for the job. Consult your instruction book for oiling, it will give you instructions for your own machine, however the general rule is to oil after eight to ten hours of actual use. Of course if your machine hasn't been used for some time it will need thorough cleaning and oiling before you start.

Needles will need replacing as they can get dull or bent and then cause problems with the stitch quality. If you get skipped stitches, uneven stitches, or puckered seams, change the needles. Different types of overlockers use different needles (for instance some use industrial needles), therefore check carefully in the instruction book for the type of needle used. You will also need to use different size needles for different weight fabrics as you would with your ordinary sewing machine.

The knives on overlockers can also wear out or get damaged

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and therefore will need replacing sometimes. If the fabric isn't being trimmed neatly (perhaps you have ragged edges or pulled threads), it is possible that one of the knives needs replacing. The lower knife is the one which needs replacing more often, since it is made from softer metal. It is very important that the knives are aligned correctly, therefore I would rather pay to have this done by a good mechanic, however, the information on how to change the knives is included in the instruction books. The knives can be damaged if you accidentally hit a pin in your work which is why I was taught never to use pins when overlocking. I have found this to be excellent advice and always pass it on to my students.

THREADING

After maintenance the next subject covered was threading. The thought of this can overwhelm a lot of new overlocker owners but it has to be learnt. In the beginning we concentrated on the easy way then, when confidence was greater in the afternoon, we threaded by hand. The procedure for threading the simple way by tying-on the looper threads, is as follows:-

- 1 Cut the threads in front of the needles and unthread the needles.
- 2 Cut the looper threads near to the spools. Tie on new threads.
- 3 Raise the presser foot and gently pull the new looper threads through.
- 4 Re-thread the needles, sew a few stitches to make a chain and check that all is well.

The most important rule to remember is to cut the thread in front of the needles and unthread the needles. If you don't do this the needle threads get looped under one of the loopers and are trapped, therefore when you start sewing the threads will break.

Another thing to remember is not to make the knots too big on the looper threads otherwise they can get stuck, also tie them tightly or they will come undone. You will obviously choose to thread this way whenever possible but sometimes you have to thread by hand through the loopers. For instance, one of your looper threads might break or you could run out of thread and then have no choice. If it is the first time you have threaded

by hand, take your time and stay calm. The following suggestions will help:-

- 1 Always re-thread the loopers first. In general the upper looper will be threaded first and then the lower looper.
- 2 Turn the hand wheel so that the loopers are placed in a position where they do not cross.
- 3 Thread the needles last.
- 4 Tweezers are essential for easy threading.

Again a very important rule is that the needles are threaded last - otherwise you will again find that the stitching will break when you restart sewing. I well remember a very frustrating afternoon I spent many years ago continually re-threading, it took me so many attempts that I nearly returned the machine. What I had forgotten was that the loopers must be threaded first and then the needles. Also, don't forget your tweezers; they are supplied with the machine and are essential for threading both of the loopers and also the needles. It is, of course, possible to buy needle and looper threaders which can help.

Nowadays, some overlockers are equipped with automatic looper and/or needle threaders.

SEWING

Now to the actual sewing which is different from sewing with a sewing machine. When using an ordinary sewing machine you have to have something to sew on and you have to raise the presser foot to place the material under it before you start. With an overlocker this isn't necessary; keep the presser foot down and start sewing, placing the fabric just in front of the presser foot. The feed dogs will grab the material and pull it through. This does take a bit of getting used to but after a while you will do it automatically. On completion of a seam, keep on sewing until there is a tail chain of about 15 centimetres, cut the tail chain leaving half on your work and the rest on the machine. You must always start and finish with a tail chain.

This was just the start of our day. In next month's article we will complete it, starting with adjusting the tension and working through to sewing a seam on knitted fabric with knitting yarn in our loopers.

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Question Time

DYEING FOR A CUPPA?

A club of your own, bias strips and garter hems, Pat has thoughts on them all, plus a use for teabags that those chimps haven't tried yet.

Pat Coulston

We had some fun at club this month (that is, in July, at the time of writing). It all started with Jean's lovely summer top. It was knitted in a white yarn (I think a 4-ply acrylic) in a lace pattern. This, she said, raises the problem of what to wear underneath it, as most colours show through. She told us she went all over town before she eventually found a flesh-coloured bra. She didn't want white because of the "show through". "Fine" she said, "when you are a teenager, but I think I'd like something a bit more discreet!"

"There's no need to bother with all that", said Elsie, with me ready to pounce in, as I had no idea what she was going to say! "All you have to do, is use tea to dye it. Just pour out a made up pot of tea into a bowl (use a tea strainer!), or better still, put teabags into boiling water in a bowl for a bit, remove them and let the garment soak in it - no problems and you have your flesh coloured bra". Elsie also said that putting more tea bags in the bowl gave a different depth of colour. Someone else came in with "Coffee does just as well" and my comment was, "I often get my 'whites' wash a different colour too, but that is accidental!" Then, of course, it started. I won't mention the member's name, but she jumped up and gave us a twirl, showing

off her bra which, of course, had been dyed in - guess what? In tea of course! So, it does work!

After that, we had to come to order to look seriously at garments brought in for "show". I liked Di's idea - she was wearing a lovely longline jacket designed by Ann Brown and she takes the sleeves in and out depending on what she wants to wear it with! Incidentally, a pat on the back goes to Diana. She lives in an area starved of a knitting club, so, three years ago, she got on and did something about it.

NEW CLUB

First, she put an inexpensive advertisement in the local newsagents in two nearby villages. Response came from about eight knitters so Diana went ahead and hired a room for a couple of hours at her local Community Centre. Three years later, the number of knitters who attend regularly, is now about 20. First of all they met twice monthly but that became a bit too much, so it was cut down to once monthly and that works very well. They obviously pay a yearly fee and then a monthly fee, which covers the costs. A speaker is invited twice a year and for the other meetings, Diana or an invited friend do the teaching. The tea/coffee is

put ready and members help themselves, tidying up afterwards.

This little club means that over 20 knitters receive teaching, encouragement and help. It means that problems are shared and sorted - ideas spark and, most important of all, folk go away enthused and really wanting to get home to their machines and "get knitting". This is what it is all about - the "older" knitters helping the "younger" ones and all encouraging each other. It is in this way that new things come about, that "golden oldies" are revived and remembered and the traditions are handed on and on.

These small clubs are the backbone of machine knitting. I personally think that this industry would have died out in these difficult times had it not been for them and the gallant band of ladies and gentlemen who give up their time to run them. So, if you are feeling isolated and knitting-friendless, then why not give some thought to starting up a little band yourself? You need not start with hiring a place (unless you can get it really cheaply) - your own "front room" is fine.

Going back to Diana, her knitting club covers the area of Fordingbridge (Hampshire) and Salisbury. Her telephone number is 01425 652447 and she would be pleased to hear from you should you live in or around this area and would like to attend the Fordingbridge Knitting Club.

MY MISTAKE!

I'll give you a laugh now - at my own expense! I had done a "cut and sew" neckline the other day and did a lovely neckband. As you know - sometimes they go really well, other times they don't! This was a beauty. I removed the work after I had "bound off" and thought to myself - "This neckband's a bit big". You will never guess what I had done - I had picked up the stitches for the neckband PLUS the stitches from one side of the open shoulder! It looked really funny.

(The next bit I hardly dare to confess to, as I am so ashamed of myself! Please, don't read this if you knit beautifully and would never "mend" a mistake!)

I undid the bit joined to the shoulder, to about half an inch away from the point where the band should have finished. Then I cut off the surplus. I sewed the raw edges, then tucked these in and just caught them down inside. (Incidentally, the neckband was a doubled over type.) Finally I sewed up the shoulder. I have asked my friend and colleague Debbie Kendall if it would pass her scrutiny for "cut and sew" and how many marks out of ten. She gave me eight out of ten. No good for a perfectionist - however, my Danielle, at eighteen months, is not so fussy, so I think I will let it stand and not undo the whole thing and redo it!

I often get asked about a "Bias Edging" or "Bias Collar" which can be used for collars, cuffs, edgings and so on. This is quite easy to do, although rather time-consuming. The result is a long length of stocking stitch knitting which has very little curl and lies quite flat.

BIAS STRIP

- Cast on by hand, the number of stitches required, at the extreme left-hand of the machine.
- Use about 15 stitches if you want to practise. The number, of course, will vary with the depth of band required.
- Starting at the left of the machine, cast on in waste yarn and knit a few rows, enough to be able to get a claw weight on to it. Carriage at the left.
- Cast on, again by hand, with the main colour, right to left.
- Main tension, knit two rows.
- Using simple decrease, decrease one stitch at the left and increase one stitch at the right (just bring the empty needle forward).
- Knit two rows.
- Continue like this, increasing and decreasing on alternate rows.
- When the work reaches the right-hand side of the

machine, remove it (on waste yarn or with a garter bar) and bring it back to the left.

- You should always have the same number of stitches on the needles; if you start with 15, you finish with 15.
- Cast off at length required, or knit a bit more than required and remove from the machine. This can then be pulled back to the length required and cast off by hand.

TWO-COLOURED BIAS STRIP

Knit exactly as before, but change colours every ten, (or however many required) rows. Alternatively, just knit two rows in a contrast every ten rows. Any number of row combinations can be used.

FOLDED BIAS STRIP

This method of knitting gives a neat turn in a bias strip to enable it to be "turned" in half sharply. This is a bit fiddly, but gives a sharp fold at the centre of the strip.

- You must start with an odd number of needles.
- Decrease one stitch at the left and increase one stitch at the right (as before).
- Bring the centre needle to HP.
- Set and leave the carriage to "hold" position.
- Knit one row.
- Return the held needle to UWP.
- Knit one row.
- Repeat this sequence.

This bias edging can now be sewn over the edge of a garment as required.

"Which single hem" I am frequently asked, "lies the flattest?" Having given this some thought,

I really think that my answer has to be the "Garter Hem". This does take a bit of time to do, but the result is very attractive and it does indeed, lie extremely flat. If you have the Brother Garter Carriage, then you can use this to knit the depth required. If you have a Garter Bar, (and can use it!) then this method is easier. If you have neither, then this method can still be used, although it takes much longer.

GARTER HEM

GARTER CARRIAGE METHOD

- Cast on with Garter Card 2. and just let the Garter Carriage knit the number of rows required.

GARTER BAR METHOD

- Cast on with waste yarn over needles required and knit about an inch.
- Knit one row with nylon cord.
- With main yarn, cast on "E wrap" method.
- Main Tension, knit one to two rows. (It would be best at MT-1 but this makes it more difficult to "turn" the work.)
- Turn work with Garter Bar.
- Knit one row.
- Repeat the "turn and knit one row" method until you have the depth required.

This is wonderful practice for using your Garter Bar. Incidentally, I find it much easier to use the Garter Bar when the Ribber is removed.

THE THIRD METHOD

If you have neither Garter Carriage nor Garter Bar, you can remove the work on waste yarn, turn it and return the stitches to the same needles.

- Knit one row and repeat the procedure!

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PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for Passap or Pfaff Duomatic E6000 machines.

MATERIALS

Bramwell Duomagio. (Yarn Guide No.10.)

1 x 500 g cone in Wood Pigeon (MC).

1 x 500 g cone in Olive (A).

1 x 500 g cone in Bottle (B).

GARMENT WEIGHT

Finished garment in first size weighs 525g.

The fibre content of this yarn is 100% Acrylic. For further information about this yarn, please write to the following address: F W Bramwell & Co, Unit 8b, Simonstone Business Park, Simonstone, Burnley, Lancashire BB12 7NQ. Tel: 01282 779811.

PATTERN INFORMATION

For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 3.

MEASUREMENTS

To fit chest 102 [107, 112] cm, 40 [42, 44] in.

Actual size 111 [117, 124] cm, 44 [46, 49] in.

Length to shoulder 72 cm, 28½ in.

Sleeve seam 49 [50, 51] cm, 19½ [20, 20½] in (adjustable).

Instructions are written for the first size, larger sizes follows in brackets. If only one figure is given, it applies to all sizes.

TENSION

40 stitches on each bed to 15.5 cm and 40 rows to 3.3 cm, measured over jacquard patt (stitch size approximately 5/5).

For perfect results, please check your tension carefully.

KNITTING NOTES

a) Before knitting, prepare any reader sheets from the charts provided.

Betty
Mainwaring
of Beka Knits

2½/2½. Using MC, K 1 row. Set lock on CX/CX and ss to 3/3, K 2 rows. Rack once to right. Set lock on N/N, K 42 rows. RC shows 45. Push up empty in-between Ns on both beds to WP *. 146 [154, 162] Ns on front bed. Set lock on CX/CX, K 2 rows. Set lock on N/N and ss to 4/4, K 1 row. RC shows 48. Set RC at 000. Set lock on BX↔/LX and ss to 5/5. Follow console for stitch pattern A. K 2 rows each of MC, A and B. K until RC shows 800. Transfer sts to front bed. Cast off.

SLEEVES

Handle down. Orange strippers. Set up 70 [72, 74] Ns on front bed at centre of machine in WP. Work as for Back from * to *. 70 [72, 74] Ns on front bed. Set lock on CX/CX, K 2 rows. Set lock on N/N and ss to 4/4, K 1 row. RC shows 48. Set RC at 000. Set lock on BX↔/LX and ss to 5/5. Follow console for stitch pattern A. K 2 rows each of MC, A and B and at the same time shape sides by inc 1 st on each bed at each end on every 15th row until there are 134 [140, 146] sts on front bed. K until RC shows 520 [534, 546]. Adjust length at this stage, if required. Transfer sts to front bed. Cast off.

NECKBAND

Handle down. Orange strippers. Set up 146 [152, 158] Ns on front bed at centre of machine in WP. Push corresponding Ns on back bed to WP. Arrange Ns

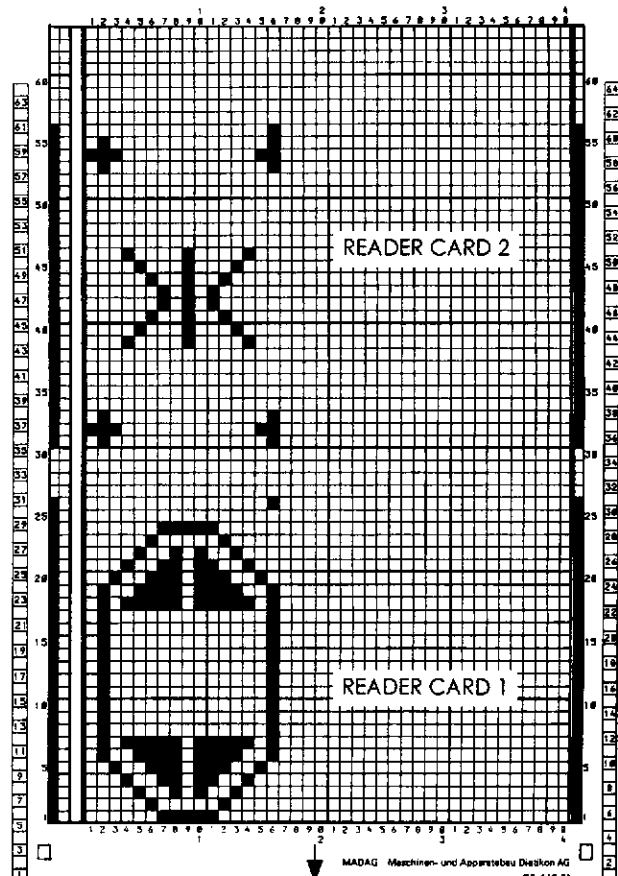
PROGRAM		
Prog	-	ENT
Erase	-	ENT
Cast on	- 4 -	ENT
All st patt	-	NO
St patt A	-	ENT
Read card 1	-	ENT
Alter	-	ENT
Direct	-	NO
Add	-	ENT
Add what?	-	ENT
Read card 2	-	ENT
Alter	-	NO
3 col	-	ENT
Add	-	NO
Knit tech	195	ENT
All st patt	-	ENT
Test	-	NO
Form	-	NO

BACK AND FRONT ALIKE

Handle down. Orange strippers. Set up 146 [154, 162] Ns on front bed at centre of machine in WP. * Push corresponding Ns on back bed to WP. Arrange Ns for 2x2 rib (2x1 N arrangement). Rack once to left. Set RC at 000. Set lock on N/N and ss to

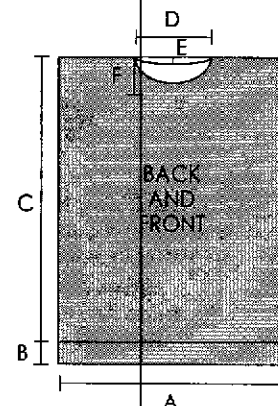
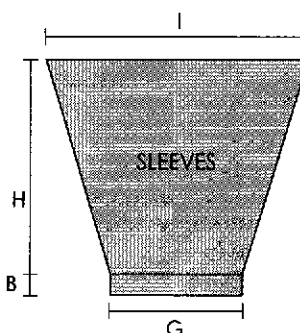
Diagrams

READER CARDS



A = 56.5 [59.5, 62.5] cm
B = 6 cm
C = 66 cm
D = 17 [18, 18] cm
E = 2 cm

F = 11 cm
G = 27 [27.5, 28.5] cm
H = 43 [44, 45] cm
I = 51.5 [54, 56.5] cm





Masterclass

FASHION PREDICTIONS

For once, there's no need to translate the winter fashion ideas into knitting, as knitting itself is back in a big way.

Mary Dowse

Now is the time for fashion predictions for winter and what a tremendously exciting lot they are, with something for everyone this time. Designers have been flirting with eighties-style "power dressing" - big shoulder pads and short skirts à la Dynasty - but this doesn't seem to be taking off yet; for this winter, it's a gentler, longer, more flowing silhouette that is really coming in.

COATS

There are long coats, often tailored, but also in wrap-around kimono styles, frequently trimmed with fake fur. Then really big, long cardigan shapes, sometimes belted too, are very new - and easy to make. Often a little shoulder padding is used to make the kimono or raglan styles hang well.

There are some beautiful cardigan coats in ribbing, from Ireland, all loose and over-sized to go over everything. They are often worn with a big mohair or chenille stole so, if you are a beginner and can't quite face knitting a whole coat, try a mohair stole, perhaps in "weaving" with a background of fine wool, or just a plain one in chenille. If money is no object, then wear your stole with a bought coat in barathea, rich velvet or a beautiful tweed. New colours for coats are chocolate, rich burgundy, navy or grey and sometimes just a flash of royal purple.

SUITS

Suits, as we have known them for so long, are not so popular now, but a really long jacket, cardigan or "frock coat", worn with a long skirt or trousers is very becoming and easy to wear. It will look really new - and cover all those bulges! For a change of mood, a Chinese-inspired straight jacket looks lovely on the big and beautiful and Chinese-style details always look good in knitting.

DRESSES

Dresses are fairly simple. The tube dress, often long, is wonderful on the young, or can be looser and less fitted in a really soft yarn for the mature figure. Sometimes they are knitted in a textured yarn, but rarely in an elaborate stitch pattern. These look very good worn with a big cardigan coat and coloured fishnet tights, or heavy knitted ones.

Fabrics are often embroidered and beaded, not only for evening but also for daywear. Seams and hems are still often asymmetric and skirts remain long and flowing except for some rather exciting crochet skirts from Ireland. These have great big holes and ladders, are worn over heavy tights and would really wow your knitting club! The Chinese and Indian influences are often there, from long straight skirts split à la Susie Wong, to elaborate decoration and fastenings and brocade effects.

KNITWEAR

For knitting in particular, simple shapes and beautiful yarns, have taken over from elaborate "Aran" effects. There are lots of space-dyed yarns (try Forsell's Pot Pourri in a series of smashing colours). Among the knitwear styles are very simple twin-sets, close fitting fine knits, or really big and bulky sweaters and cardigans. Missoni has made a real comeback this year, hence the marled and space-dyed yarns and chenille keeps coming back too.

A really soft, bulky, oversized sweater, worn with a little printed skirt (cashmere perhaps - or a Liberty wool?) and a hefty necklace would look lovely on almost everyone and be very new too.

Skirts are usually long and fairly narrow, but if you have a less than perfect figure, wear them with a long tunic sweater or cardigan so that all your imperfections are covered; they do look so fashionable and very pretty.

SHOES

The fashionable shoe is spiky-heeled and very high, but this has to be according to your taste, as it's no use tottering around or catching your heel in your hemline. However, it is surprising what women can manage in order to be fashionable.

COLOURS

Colours are amazing this season! Ruby red and claret are both very rich and satisfying, chocolate is still there as the new black, but black, navy and grey are wonderful too.



*Fluffy sweater
Printed skirt
Big necklace
Big stole.*

Bright limes and oranges are out, but dark bottle greens and rich dusty pinks, purples, all shades of brown and soft rich golds are everywhere, often sparked up with lilac and lively Chinese lacquer red.

If you fancy knitting a patterned fabric, then try tartan or a brocade effect, both popular this season, though the main emphasis is on texture, not achieved by a complicated stitch pattern but by the texture of the yarns themselves.

These are the predictions, but if you are burning to knit a really elaborate pattern, have a go and enjoy doing it - they'll be coming back eventually.

GOLD

Once you have decided on your basic colours, gold is the coming metallic. A gold dress all in Lurex for evening, a gold belt, a gold handbag, a gold necklace, all are coming into fashion and are predicted for the Autumn/Winter '98/99 season, ready for a golden explosion for the millennium.

What fun we're going to have! I'm already looking out for really BIG wooden beads which I can carefully paint with all the different golds sold in tiny tins for model making, to make an enormous gold necklace for now and next year.

000. Set lock on BX/LX and ss to 5/5. Follow console for stitch pattern A. K 2 rows each of MC, A and B and at the same time shape sides by inc 1 st on each bed at each end on every 15th row until there are 134 [140, 146] sts on front bed. K until RC shows 520 [534, 546]. Adjust length at this stage, if required. Transfer sts to front bed. Cast off.

NECKBAND

Handle down. Orange strippers. Set up 146 [152, 158] Ns on front bed at centre of machine in WP. Push corresponding Ns on back bed to WP. Arrange Ns for 2x2 rib (2x1 N arrangement). Rack once to left. Set RC at 000. Set lock on N/N and ss to 2½/2½. Using MC, K 1 row. Arrange pushers under every back bed N in WP. Push empty Ns on back bed to WP. Set lock on CX/CX and ss to 3/3, K 2 rows. Rack once to right. Set lock on BX/N and ss to 3¼/3¼, K 32 rows. RC shows 35. Push empty Ns on front bed to WP. Set lock on CX/CX, K 2 rows. Set lock on N/N and K 1 row. Change to black strippers. Set lock on GX/N and ss to 5½/5½, K 4 rows. Pull yarn down between beds. Set lock on N/GX, K 4

rows. Using WY, K 4 rows. Pull yarn down between beds. Set lock on GX/N, K 4 rows. Change to orange strippers. Set lock on N/N and ss to 3/3, K a few rows and release from machine.

PRESSING

With wrong side facing, block knitting by pinning out all pieces to measurements given. Steam carefully following spinner's instructions. Allow to dry in shape before removing pins. Form the neckband into a circle and steam the stocking stitch edge only.

MAKING UP

Join shoulder and neckband seams. Draw a cut and sew neckline on back and front, using measurements given on diagram as a guide. Sew 2 rows of zig-zag stitch around neckline, then cut out surplus fabric to form neck curve. Pin neckband into position just below zig-zag rows and, unravelling WY as required, backstitch through open loops of last row worked in MC. Catch down remaining loops on inside, enclosing cut edge. Set in sleeves, matching centre to shoulder seams. Join side and sleeve seams. Give final, light steam.

SINGER KNITTING MACHINES

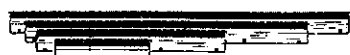


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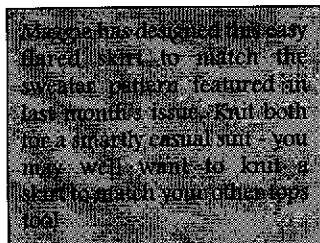
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PANELS (KNIT 4)

Push 100 [104, 108, 112, 114, 118] Ns at centre of machine to WP. Using MT and WY, cast on and K a few rows ending with carriage at left. Using nylon cord, K 1 row. Set RC at 000. Using MT-2 and MY, K 8 rows. Using MT+1, K 1 row. Using MT-1, K 8 rows. Make a hem by placing loops from first row worked in MY on to corresponding Ns. Unravel WY when work is completed. Using MT+4, K 1 row.

SHAPE LOWER EDGE

Set carriage to hold. Using MT, push 34 [34, 36, 37, 38, 39] Ns at opposite end to carriage to HP

A-LINE SKIRT

PATTERN RATING

Easy to knit

MACHINES

This pattern is suitable for standard vintage machines

MATERIALS

Bramwell Fine 4-ply. (Yarn Guide No 11.)

1 x 500 g cone in Botany (MY)

2 cm wide elastic to fit waist, plus 1 cm.

GARMENT WEIGHT

Finished garment in second size weighs 510 g.

The fibre content of this yarn is 100% Acrylic. For further information about this yarn, please write to the following address: W Bramwell & Co. Unit 8b, Simonstone Business Park, Simonstone, Burnley, Lancashire BB12 7NQ. Tel. 01282 770811.

PATTERN INFORMATION

For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 3.

MEASUREMENTS

To fit hips 87 [92, 97, 102, 107, 112] cm, 34 [36, 38, 40, 42, 44] in.

Length to waistband 69 cm, 27 in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

29 stitches and 40 rows to 10 cm, 4 in measured over stocking stitch (tension dial setting approximately 6). Wash and dry swatch before measuring.

For perfect results, please check your tension carefully.

KNITTING NOTES

- We used knit side of knitting as right side of garment.
- When shaping in HP, always take yarn round first inside N in HP to prevent a hole forming.

Maggie Andrews

on next 2 rows. Push 11 [11, 12, 12, 13, 13] inside Ns at opposite end to carriage from HP to UWP on next 4 rows. Push 12 [12, 12, 13, 12, 13] Ns at opposite end to carriage from HP to UWP on next 2 rows. Set RC at 000. K 13 rows. Shape sides by dec 1 st (using a 3 prong transfer tool) at each end on next every foll 13th row until 70 [74, 78, 82, 84, 88] sts rem. K 10 rows. RC shows 206. Dec 1 st (using a 3 prong transfer tool) at each end on next every foll 10th row until 60 [64, 68, 72, 74, 78] sts rem. K 9 rows. RC shows 256. Place marker at each end.

WAISTBAND

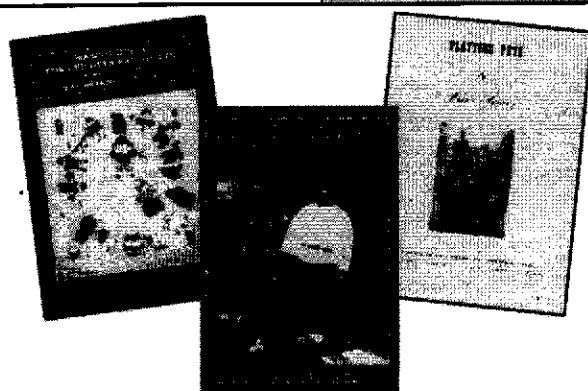
K 18 rows. Make a hem by placing loops from marked row on to corresponding Ns. K 1 row. Cast off.

PRESSING

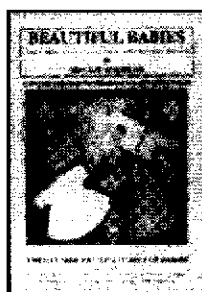
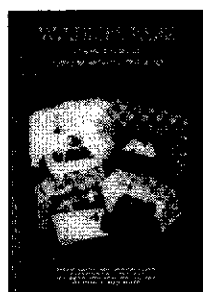
Wash and dry all pieces. With wrong side facing, block knitting by pinning out all pieces to measurements given. Press carefully following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry in shape before removing pins.

MAKING UP

Join the four panels together, making sure to sew the hem and waistband through one thickness only. Leave one waistband seam open. Insert elastic into waistband and join with 1 cm overlap. Close opening.



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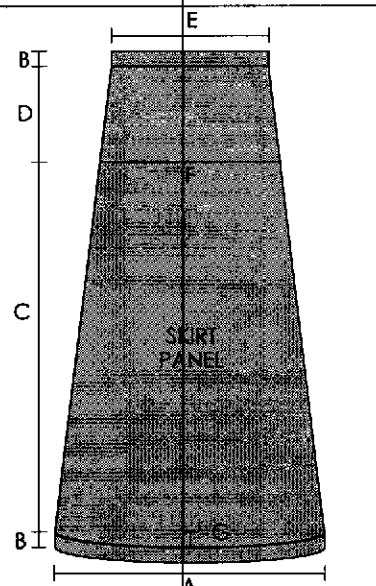
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MAGGIE ANDREWS

79 Hookfield, Harlow, Essex CM18 6QQ

Diagrams

- A = 34 [35.5, 37, 38.5, 39, 40.5] cm
B = 2 cm
C = 52 cm
D = 12.5 cm
E = 20.5 [22, 23, 24.5, 25.5, 26.5] cm
F = 24 [25.5, 26.5, 28, 28.5, 30] cm
G = 1.5 cm





There are eight different patterns for knitted skirts in Maggie's book *THE SKIRT SELECTION* available from:-

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79 Hookfield
Harlow
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The price is £4.50 including post and packing in the UK. Please add 50p for Europe and £1.00 for the rest of the world; sterling only. For an illustrated catalogue, please send a SAE or two International Reply Coupons.

Teach In THE BIG QUESTION

The learning I have experienced while teaching machine knitting has been fascinating, satisfying and rewarding and that is what learning should be. How does one ensure that it is, when setting out to acquire new skills?

Ann Kite

It's the time of year when many of us think about courses and what new skills we might attempt to learn this year. If you are reading this article, machine knitting is probably high on your list of possibilities. For me, September is the anniversary of the founding of *Ann Kite Educational Services* and my decision to begin work to discover new methods of teaching using modern technology.

This year, it's fifteen years since I started teaching formally and, as well as teaching, I have been learning continuously; learning about machine knitting and learning even more about teaching machine knitting. It has been a fascinating, satisfying and rewarding experience and there is the nub of what I want to write about this month.

What I have learnt from the hundreds of knitters I have taught in person and from the thousands more I have taught through my videos, is that for many of them their earlier experiences of learning have been frustrating, have diminished their self-esteem, lowered their self-confidence and, in short, been anything but successful, fascinating, satisfying and rewarding. Many, by the time they have come to me, have lost all confidence in their ability to learn. So often a 'phone call starts with the words "I don't know if you will be able to help

me, I really want to learn but I don't know if I'll be able to, I'm not really very clever".

The good news is that I have succeeded in teaching many people to knit and once they've started to learn there's been no stopping them. They go on to learn far more about their machines and about knitting than they had thought would ever be possible. Success breeds confidence, which breeds more success, which breeds more confidence and so on! A beneficial cycle is established and learning becomes fascinating, satisfying and rewarding.

So how is this cycle started? Well, you need a good teacher; and a word of warning here - a good knitter is not necessarily a good teacher. However, this is not the whole answer. I have come to realise that often someone needs to learn how to learn. Maybe that is what makes a good teacher, someone with whom you will learn, without realising, how to learn and as a result you learn how to knit.

By now you may be thinking, "I've got enough to cope with learning to knit, without adding learning to learn as well and anyway what does she mean?" I am thinking about the way you approach learning to knit. This can be applied to anything but, as this is a knitting magazine, let's concentrate on knitting.

One way of approaching knitting is just to decide to buy a magazine and knit one of the easier looking garments. You may also join a knitting club in the hope that you will pick up some helpful tips; or you can visit a friend who has a knitting machine and who has offered to "teach" you - and so you limp along; some garments you knit are successful and some are not. You have a growing suspicion that there is a lot more to this knitting business than you ever realised and, are you ever going to get to the bottom of it and will you ever reach the point when you can start a garment feeling sure that you will be able to finish it? Along with all this go the times when you are ready to throw "the thing" out of the window! We have all, as the saying is these days, "Been there, done that..." (but no, I haven't got a tee shirt!)

As I see the problem, the ladies at the club, or your friend with a knitting machine, are all doing their best to do what you ask. They respond to your "How do I do a welt?" or "How do you knit Fair Isle?" and, as a result, you learn a little about maybe a lot of apparently unrelated topics. What you should be asking is, "How do I knit on the main bed?" or "How do I knit with the ribber?" or even "How do I machine knit?" Much, much bigger questions!

Possibly by now you are thinking, "I can't do that, they haven't got the time" and you are probably right. You need an alternative way to learn. But the first step is to recognise that it is the big question that you need to ask.

I occasionally get a telephone call from someone living nearby, who has heard that I have "something to do with knitting", asking if they can call by for a couple of hours so that I can teach them all about their knitting machine. The short answer to that is "No!" The more polite and helpful answer is that after 25 years of using a knitting machine I am still learning and in two hours all I shall be able to teach them is how to cast on and do a little plain knitting and, maybe, depending on how they progress, how to increase and decrease and cast off.

At the moment I am well on the way to finishing my video about Double Jacquard. (If you read the article with my Summer offer in the June issue you will

know I was in some doubt about whether I would be able to continue with it, so this is good news). I know that many knitters are very keen to learn this technique. However, this video comes at the end of my series of videos about the ribber and there are seven videos before the one about Double Jacquard. I have planned these videos to teach knitters how to learn to knit with the ribber, in what I believe is the easiest possible way - starting at the beginning with the easier techniques and working on to the more demanding ones.

I think Double Jacquard is one of the most demanding techniques. You have to be able to handle both carriages, fine yarns, a punchcard or electronic programme, a colour changer and also a specific knitting sequence. If you don't get all of these right your knitting won't be right either. Any knitter who has worked their way through five of my current ribber videos, (a specific five, not any five) will be well equipped to learn Double Jacquard and I hope will actually find it easy and wonder what all the fuss is about whenever this fabric is mentioned. But I am sure that many knitters will buy this video without this preparation and although the video contains all the necessary information (I quickly recap the essential points from earlier videos at the beginning of the Double Jacquard video), any knitter who up to then has only knitted a 1x1 welt on her ribber, will find it very difficult, because there are so many things new to her that she has to learn all at the same time.

Machine knitting is a craft; it takes time to learn it and it should be approached in a considered, ordered way, rather than in a higgledy-piggledy fashion. This doesn't mean that you have got to take a year off from work or family life, but it does mean spending the few hours that you do have in the most effective way possible. It also means that, if you do this, you will learn relatively easily and, in the long term, as quickly as possible. In addition you will get the maximum pleasure from your learning and knitting.

If I have convinced you about this approach, this still leaves the problem of how. As I said near the beginning, you need to find a good teacher. How do you

recognise a good teacher? First, if you can't learn, don't blame yourself. A good teacher for you is one who can teach you! Next, how does she teach you? Does the teacher sit at the machine all the time? If she does, that is not teaching, it is demonstrating - not the same thing at all. The only way to learn to knit is by knitting. The teacher should show you what to do and then you should do it and if you can't do it she should show you again how to do it. If you are learning with a video you should also knit while watching it. (I am thinking of using a slogan in my advertisements along the lines that these videos are for knitting not watching!)

Thirdly, suspect teachers who say, "Oh you don't need to be bothered with that", about some major piece of equipment like a charting device, or an established technique like tension swatches. We all have our quirks and prejudices, including me, but teachers should, I think, think very hard about whether these should be passed on in the course of their teaching.

So to summarise, be prepared to spend some time learning, learn in a logical thoughtful sequence and demand good teaching. Don't forget that these days good teaching can be had in many ways; distance and open learning are available wherever you live. As long as I have been teaching, knitters have been saying that good teaching just isn't available. I think they are looking in the wrong places!

In *Teach In* and on my videos I endeavour to provide just the sort of teaching that I have been writing about. Teaching isn't just available as classes or private tuition. It is available as magazine articles such as this one, as videos, books and correspondence courses. *Teach In* is available on your book stall monthly (along with the rest of the magazine!) and my videos are available by mail order and in some public libraries; it couldn't be easier.

So set aside a little time, take yourself and your chosen craft seriously. Demand good teaching so that the beneficial cycle is established for you; remember success breeds confidence, which breeds more success, which breeds more confidence. Then learning will become fascinating, satisfying and rewarding!

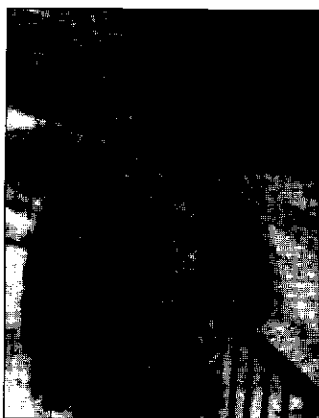
Browsing

For a long time now I have been reading patterns by *Olive Jinkings* for the E6000 machine and have wondered why she had never written a book. Well, she has and it will be a "necessary" item for all E6000 knitters.

with Andrea Levick

It is called **Exclusively E6000** and is priced at £13.99 for U.K. knitters and £14.99 for overseas friends, the prices inclusive of postage and packing. There is however, a special offer of £1.00 off for MKM readers, a bargain not to be missed!

Firstly there is an alphabetical list of **Hints and Tips**, some of which you may know about, others not. There are very good sections on matching patterns, a stitch size guide for yarns from one-ply to chenille and a very informative section on **Getting Back to Where you Were (or Weren't)**.



There is a lot of detail about yarns, their types, care, ply, cones and (essential) estimating needs. Before going on to the stitch potential of your E6000 you are given great details on ribs and edges, using pushers, weaving and holding position.

I do not think there is an area of knitting that is omitted from this book, such is the detail. I partic-



ularly liked the section **Mystery of the Manual's Missing Techniques** - and who has not wondered about those? When you have finished with all this information (and there is a lot of it) there are the patterns. Yes, patterns as well as endless facts. The templates for the direct entry sheets are given in this book for all the patterns. Those interested in Creation 6 and PCX, will find they are catered for also.



This is a most detailed book, with a total of 119 pages, so for £13.99 or £14.99, it is very reasonably priced, but you can take this opportunity to save £1.00 just by ordering it right away.

To order **Exclusively E6000**, send a cheque made payable to Olive Jinkings, to the address shown below. You may deduct £1.00 from the price quoted if you are enclosing the **MKM Voucher** clipped from the corner of this page.

Please note that no photocopies will be accepted and the voucher is only valid until 31st October for readers in the UK or 30th November for orders from overseas.

Olive Jinkings
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I hope that after writing this very informative book, it will not be the last we hear of Olive, who must be sinking under the effort. **Exclusively E6000 Book 2** is eagerly awaited!

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Latch On

A COTTON WAISTCOAT

Every time I went to the yarn cupboard, a half-cone of white cotton leaped out at me. I keep going on about using up some of my stock - was this cone trying to tell me something?

Joan Lafferty

I had a nice letter from a lady in Colne, who added a P.S. "Love your articles - you write about what we all experience!!!" I feel I should dedicate this one to you, Mrs. GI (Or maybe not, as you will see as we progress.)

There was not enough on my cone for a large garment; since it was now June possibly a cotton waistcoat might be appropriate. However, I decided there just wasn't enough for a plain one; I must add some colour somehow. I had another hunt and found a box with part reels of crochet cotton; two shades of blue, two ditto of yellow, a little pink, a terracotta and a peach.

Next I took a look through my mylar sheets. I have one with various flower pictures; a splendid one with pansies, but they definitely need a black background. Poppies might be better, but I have no red. One of my favourites would lend itself nicely. This is a string of five flowers, one above the other and only seven stitches wide, so no long floats. This would do nicely

for my many colours, but no green! Even I, who mix and match colours at random when it suits me, feel that the stalks of flowers should be green!

It happened I was browsing in the local Hospice shop, not looking for yarn, but actually for a medium sized jug (this Hospice shop has a fine selection of hardware). We were to have a birthday lunch at my WI; one lady had promised to provide strawberries and I offered to give the cream. My little cream jugs are very small (am I mean with the cream for visitors?) so I thought I would try to find something pretty and a bit larger. No doubt I could "lend" it to the WI over and over again.... Unfortunately there was no jug (and none in the other four Charity shops that I visited).

Dedicated knitters will understand when I tell you I "happened" on a box of knitting wool. Of course I had more than enough yarn at home, but a little look doesn't hurt, does it? Right at the bottom I found two

large reels of pale olive green cotton! (I never did find a jug, the lady doing the serving poured it out from the carton as the "customers" came to the serving hatch!)

However, I decided I wanted yet one more colour for my waistcoat; there is one little flower which reminds me of lavender, although it's not really the right shape. Flushed with success at finding some green quite cheaply, I actually went to the one-and-only yarn shop in town and bought a ball of lavender coloured (hand knitting) cotton.

You might think it would be a matter of a few hours' work and the waistcoat would be done, but if you think that, you don't know me very well! For a start, the bright yellow was double knitting.

I remember about ten years ago my daughter wanted something in cotton. We were in a large shopping centre with plenty of yarn shops, but she had decided on this particular yellow. "It's too thick," I protested. "Can't you split it like stranded cotton?" she suggested. "I might if you help me," I retorted; and so we did, me winding one ball and Sue another. I only needed a small quantity, thank goodness. But my daughter was 150 miles away by now and a friend who helps on this sort of caper was visiting her sister. So I had to manage on my own.

If possible, I like to put something heavy in the ball I am unwinding; a big hand knitting needle will often do. This helps the ball untwist but this was cotton and the needle kept slipping out. I found myself standing up and holding the wretched thing above my head, but in the end I managed a few balls of three strands, which were about the right thickness.

When I am knitting for my market stall I find children's things go well, as do garments for large ladies - if these are a bit plain and ordinary, they will do equally well for men. But I haven't a lot of cotton, so it can't be very large; I settled on 38 inch chest. (Although we have been indoctrinated to use centimetres, I find customers still talk in the old inch sizes, even the young ones).

There was one slight snag - I could not use the colour changer, because the depth of the flowers was not an even number

of rows. For anyone who is not familiar with this useful piece of equipment, the colour is always changed on the left for Brother machines, so if there is an odd number of rows the change must sometimes occur on the right. There are three plain rows between the flowers, which does not help, either. However, this looks about right when the garment is knitted. One row of flowers are growing in their own flowerpots, so my pale terracotta came in nicely here. The pink and the pale yellow tended to fade into the white a little, but one cannot have everything. I soon found that it was not practicable to use the electric motor either, because there was so much stopping and starting to change colour.

By now it sounds as if everything went well, but of course it didn't. I knitted the back and one front successfully; only one little hiccup when, I was so keen to cast off at the underarm and the front slope, that I went on knitting a couple of rows with green instead of the "flower" colour. I had to get the instruction book out and follow what to do when undoing some rows, but this is very well explained and, apart from a few wasted minutes, no great tragedy.

No it was worse than that. (I hope this never happens to you, Mrs. GI) I had just done the welt for the second front and, fortunately, was taking the carriage across on to the extension arm (one needs a good gap on the left-hand side to be able to use the ribber transfer carriage) when I heard a little "clunk". I stopped immediately and, there on the floor, was one of the "slip" buttons and a long spring. What a good thing it hadn't happened in the middle of a row; it might have jammed the whole carriage and mangled the spring. I decided I shouldn't use the carriage, because I didn't know if there was some other piece of loose machinery lurking inside, which might also get mangled. The air was slightly blue around my knitting room at that moment...

Fortunately the garment was not an urgent order, but the navy blue cardigan for a gentleman was! So I had to get out my "old faithful" 836 machine which goes in the spare bedroom if required. Would someone now want to visit for the weekend? There isn't room for both machine and settee bed when the latter is opened out. Some

friends did visit, but fortunately none who were stopping overnight. So I have had to call out the engineer who used to be employed by Brother but who is now a freelance. This is going to be an expensive waistcoat, considering I started off by using cotton that had cost almost nothing in the first place!

The navy cardigan was duly knitted on the 836 machine but there were a couple of slight hitches to overcome. First of all I ran out of yarn. Luckily there was only the band to do so I used another cone of navy which was slightly different in shade. Knowing my customer and her husband, I was sure this would not be a problem.

The other hitch was, again, my own fault. The buttonholes were too large. I usually knit the buttonholes first and buy the buttons to fit afterwards but, having done the buttonholes, I remembered I had quite a few navy blue buttons in my button box. I had three lots of seven (the number of holes I had made) to choose from but all were a bit too small. Should I go and buy some more? My mean streak decided "no", so I had to put a few stitches into the buttonholes to make them smaller.

I found myself enjoying using the 836 machine (the carriage is much lighter to push than the 950i), so I left my white cotton welt hanging on the electronic machine and did some more knitting on "old faithful". I wanted to do a little lace on a small garment; I seemed to remember in the dim and distant past being told at an Exhibition that the lace carriage from the Electronic machine would fit the 836, which does not have a lace carriage initially,

it has to be bought separately if required. Neither does it have extension arms, these come with the lace carriage. I tried, very tentatively, to put the lace carriage on the 836 machine. It fitted and after inserting a lace card, I took it gingerly across a few stitches. It worked!

Many years ago I bought a second-hand Singer machine (from the aforementioned Hospice Shop!) which, unfortunately, never worked properly, so I disposed of it. However, included in the package, were a couple of extension arms obviously from a Brother machine. These were shorter and slightly different in shape to those from my 950i, but I could not bring myself to throw away two lovely pieces of metal! A good thing I kept them, because they fitted beautifully on the 836 machine.

Then I had to hunt through my punchcards to find a suitable lace pattern. I was only making a tiny dress for a doll, so it needed a small lace pattern. Those supplied with the machine were not suitable, but I have a pack of ready-punched cards from Brother, called Volume 10, card numbers 431 - 440. I remember using number 439 in the dim and distant past. The holes look like little daisies which would do nicely for my little dolly. I always get cross when I open the illustrated leaflet that goes with these punchcards. The illustrations show dozens of lace and Fair Isle patterns, but one needs to buy about ten other packs of cards to get the whole set! I'm not sure if these are even available now, so if, like me, you have got the more sophisticated machine and the old basic one, do hang on to the punchcards - you never know when you might need them!

EVERY ONE A WINNER!

How does she do it? Who, you might ask? None other than Alice Wilmshurst. Yes, we all had yet another very successful show at the 9th Machine Knitting Get-together at the Chepstow Leisure Centre on July 26th. The hall was full of exhibitors all related to machine knitting and packed with enthusiastic knitters.

Alice not only organises these shows but also has her publications as well. She apologises in the latest edition of the *Machine Knitters Journal*, for it being two months late. Well, we can all sympathise with

Alice as her husband Bert has been very ill and she has been spending so much of her time at the hospital. Alice says in her newsletter that she crocheted two tablecloths whilst at the hospital keeping Bert company!

The date of Alice's next show is Saturday, July 25th 1998. For booking forms and details of her publications, please write to:

Alice Wilmshurst
Hawthornes, Whitecroft
Forest of Dean
Gloucestershire
GL15 4PF
Tel: 01594 562161

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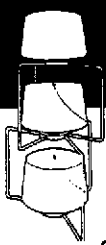
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ABBREVIATIONS

alt = alternate(ly)
 beg = beginning
 ch = chain
 cm = centimetres
 cont = continue(ing)
 dc = double crochet
 dec = decrease(ing)
 foll = following
 g = grams
 HP = holding position
 in = inch(es)
 inc = increase(ing)
 K = knit
 mm = millimetres
 MT = main tension
 MT-1, MT-2, MT-3 = one, two, three
 full sizes tighter than main tension

MT+1, MT+2, MT+3 = one, two, three
 full sizes looser than main tension
 MY = main yarn
 N(s) = needle(s)
 NWP = non working position
 P = purl
 patt = pattern
 RC = row counter
 rem = remain(ing)
 rep = repeat
 ss = stitch size
 st(s) = stitch(es)
 st st = stocking stitch
 tog = together
 UWP = upper working position
 WP = working position
 WY = waste yarn

YARNS

Yarns used for our patterns are matched to this guide for thickness. If you want to use a different yarn and, especially for readers overseas who may not be able to buy the originals, choose a yarn of the same thickness. If you do use a different yarn here are a few tips.

Firstly, your garment is likely to be more successful if you use a very similar yarn so look for slubbed cotton for slubbed cotton, acrylic for acrylic, wool for wool and so on. A change of fibre is perfectly possible but requires even more care in checking tension, quantity and, above all, suitability in the resulting 'feel' and 'hang' of the knitted fabric.

To compare yarns, hold the proposed substitute over the guide and stretch it out until it is just taut, not pulled tightly. A good match should fit the guide lines closely.

Now that you have a suitable yarn, how much do you buy? Whenever possible buy the yarn by length rather than weight as different fibres and treatments can vary the weight of yarns a great deal. A 500 gram cone of airy acrylic would have many more metres or yards of yarn on it than a 500 gram cone of much denser cotton.

After matching the tension, the garments in the

original and substitute yarns would have much the same number of stitches knitted throughout and therefore need much the same yarn length. When you cannot discover the length on the cone it is best to err on the generous side whilst using your previous experience to decide how many cones you would expect the garment to take.

It is possible to work out the length required for a garment by measuring the length used for a tension square and calculating the total area of the garment from the diagram but I think you would need to be addicted to mathematics to find this worthwhile.

Having bought your yarn, experiment until you have matched the original tension. To achieve the best 'handle' it may be necessary to vary the number of stitches or rows a little. This is no problem if you are using a charting device but will require extra calculation if you want to follow the written pattern where the numbers stated for rows and stitches will not now apply.

If all this sounds like too much trouble, take care. You could be lucky and knit a perfect garment in the first yarn that comes to hand but you could also be badly disappointed. Time is precious to all of us so it is worth 'wasting' a little to avoid wasting a lot. You will be rewarded by a successful result.

MOCK RIB

Used for welts, cuffs, neckbands and other edges on single bed machines without a ribber.

Push the number of main bed needles given in pattern to working position. Push every alternate needle back to non-working position for a 1x1 rib or every third needle back to non-working position for a 2x1 rib. It may be necessary to reduce this number by one needle at one or both edges to keep rib even. (Increase the stitches after the mock rib has been worked to give the same number as the pattern.)

Using main tension and waste yarn, cast on and knit a few rows ending with carriage at left. Set row counter at 000. Using at least two full sizes tighter than main tension, knit the number of rows given in

pattern for rib. Using three full sizes looser than this tension, knit one row. (This loose row gives a neat fold line.) Return to two full sizes tighter than main tension and knit the same number of rows as before. Push empty needles from non-working to working position and make a hem by placing loops of first row worked in main yarn evenly along the row. Make sure that each empty needle holds a loop to prevent a row of holes across the work.

Unravel waste yarn after work has been removed from machine. After garment has been blocked to size, insert a metal welt bar or thin, clean piece of wood through the hem and pull firmly downwards to draw stitches of mock rib closer together. Set the stitches by steaming lightly on wrong side, if pressing instructions permit.

as given in pattern instructions.

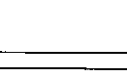
When knitting is removed from machine, pull yarn end at cast-on edge to gather up sts or, for a straight edge, pull yarn end to remove any slack and fasten off. See pattern for which is required. Your manual will describe this method of casting on although it may be called by a different name and may not use a cast-on comb.

QUICK CAST-ON

This method can be used for both speed and when edges are either hidden or to be gathered by pulling up yarn end.

Carriage at right. Push alt Ns to WP. Use tension dial setting and either MY or WY as given in pattern. K1 row. Hook on cast-on comb. Push rem alt Ns into WP. K1 row. Carriage back at right. Cont

YARN GUIDE

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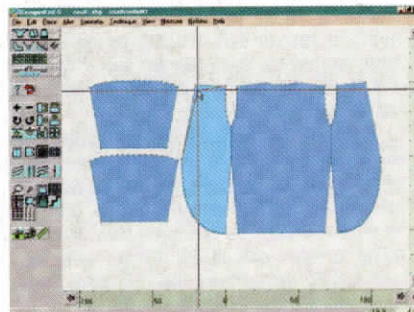
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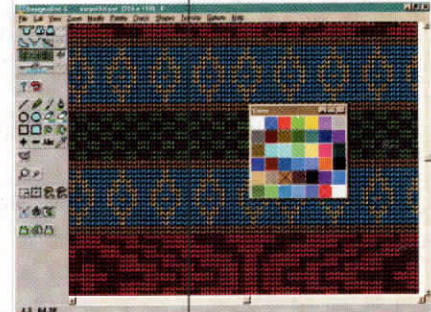
- Choose from a built-in range of garment shapes and select a neckline and sleeve type
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Original Pattern Drafting**

- Start a pattern block from scratch or adapt a standard garment for an entirely original design
- Use a host of drafting tools to shape the garment you want

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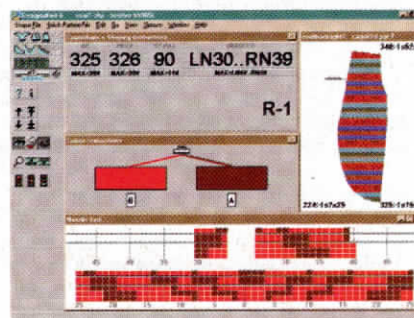


Stitch Designer

- Design multicoloured stitch patterns and download them to an electronic knitting machine, or produce punch or reader card templates
- Convert graphic images into stitch patterns

DesignaKnit 6 for Windows has the following minimum requirements:

- 386, 486 or Pentium IBM-compatible PC
- 4Mb RAM (8Mb recommended)
- 256 colour SVGA display (the program will run in 16 colour VGA mode, but colours may appear dithered)
- Windows 3.1™, Windows 3.11™ or Windows 95™



Interactive Knitting

- All types of knitting machines, even non-electronics, can be linked to the PC so that colour changing and shaping instructions can be followed row by row as you knit

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